DRAMATIC MIRROR

FEBRUARY 24, 1917 PRICE TEN CENTS

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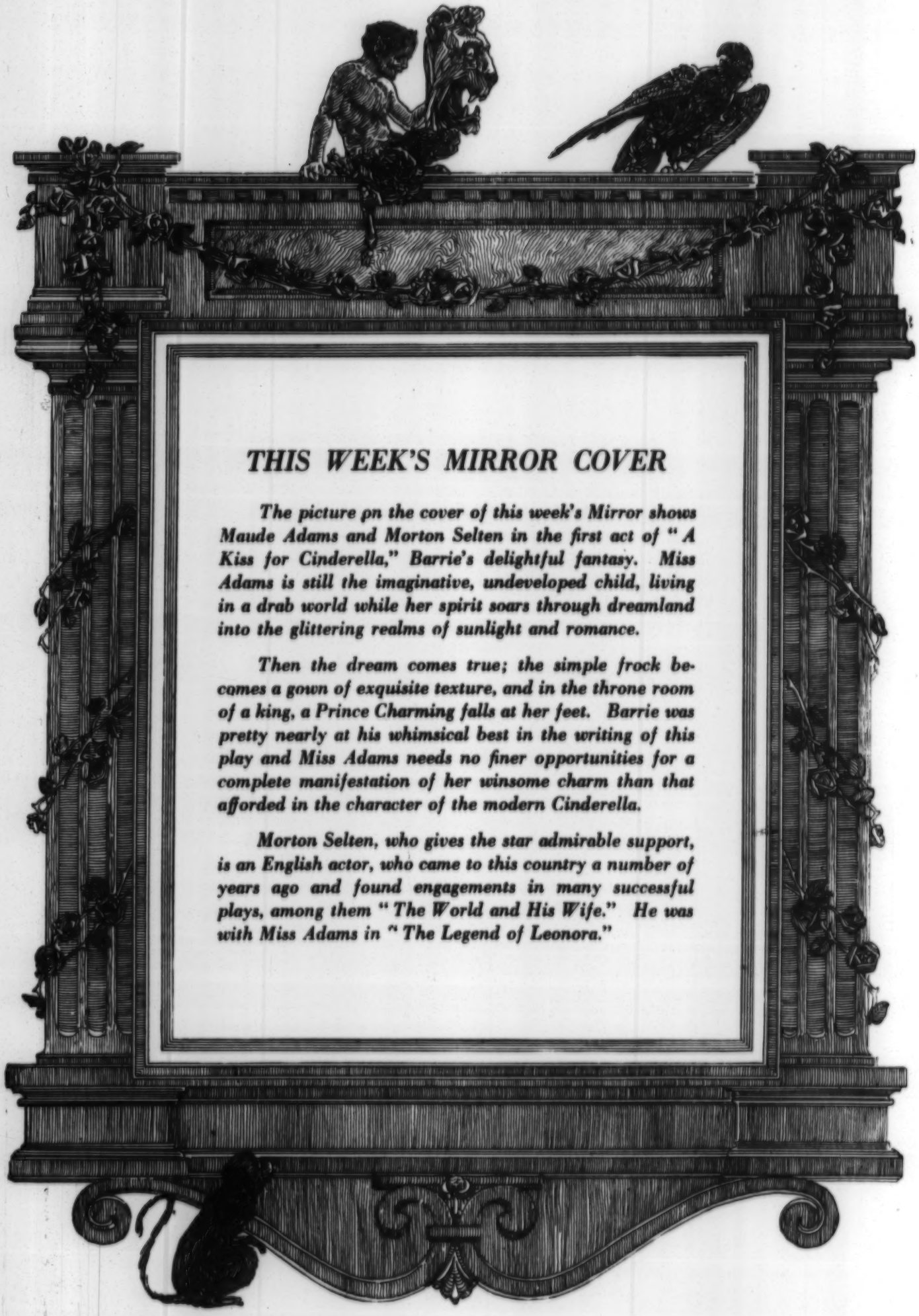
**MAUDE ADAMS AND MORTON SELTEN**
In 'A Kiss for Cinderella''



## *THIS WEEK'S MIRROR COVER*

***The picture on the cover of this week's Mirror shows Maude Adams and Morton Selten in the first act of "A Kiss for Cinderella," Barrie's delightful fantasy. Miss Adams is still the imaginative, undeveloped child, living in a drab world while her spirit soars through dreamland into the glittering realms of sunlight and romance.***

***Then the dream comes true; the simple frock becomes a gown of exquisite texture, and in the throne room of a king, a Prince Charming falls at her feet. Barrie was pretty nearly at his whimsical best in the writing of this play and Miss Adams needs no finer opportunities for a complete manifestation of her winsome charm than that afforded in the character of the modern Cinderella.***

***Morton Selten, who gives the star admirable support, is an English actor, who came to this country a number of years ago and found engagements in many successful plays, among them "The World and His Wife." He was with Miss Adams in "The Legend of Leonora."***

# DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII NEW YORK, SATURDAY, FEBRUARY 24, 1917 No. 1992


# WEEDING OUT PROCESS GIVES LIFE TO CIRCUIT

## After Six Months' Experience, Directors of International Retain Plays of Popular Appeal in Cities Where Conditions Are Favorable—Twenty-six Out of Forty Original Theaters Still on List

At the time of the formation of the International Circuit of popular-priced houses last Summer it was a much-vaunted question whether such a circuit could with profit compete with the films. There were many who, basing their opinions on certain local theatrical conditions, declared there existed no countrywide demand for popular-priced attractions. Six months have passed since the new circuit went into operation and, according to George Nicolai, Secretary of the organization, it is firmly and permanently intrenched in the theatrical world. Starting with a route of forty weeks, the International soon put into operation a weeding-out policy with a view to conforming to current theatrical conditions and phases. This survival-of-the-fittest plan has been continued until now the circuit is represented by twenty-six theaters and attractions.

"The past six months have proved somewhat of an experimental stage for us," said Mr. Nicolai to a MIRROR representative. "We had to create and then study a theatrical condition in forty separate communities. We were out to fill a supposed long-felt want—that of supplying first-class attractions at popular prices. From the short retrospect possible at present we have reason to be elated over the results of our enterprise.

"The International Circuit has at the present time twenty-six houses and as many attractions, all of which are doing excellent business, despite reports of hard times prevailing on the road. At various times since our beginning we have been compelled to eliminate certain attractions and towns when they were found to be lacking a sufficiently popular appeal."

"What has been the extent of the opposition of the films?" was asked.

"Practically negligible," he replied, "except when our attractions proved unmeritorious. We found that people preferred motion pictures—and bad motion pictures at that—to bad plays. Our good plays have done in every case good business.

"You have heard it generally said this year that no theatrical attraction could have a profitable season on tour unless it were of a musical character. We can refute this statement by pointing out that some of our biggest money-makers are so-called straight comedies and dramas—such plays as 'The Old Homestead,' 'In Old Kentucky' and 'Peg o' My Heart.' Thurston, the magician, who belongs in the miscellaneous class of attractions, has done a phenomenal business. We have obviously refrained from the presentation of melodrama, recognizing the fact that in this field the screen has a decided superiority over the stage, but the screen cannot so successfully compete in the production of comedy and musical comedy, and it is in this latter class that we have made such profitable strides."

Mr. Nicolai stated that he felt no animosity toward the screen. On the contrary, he believes that the screen exerts a tremendous influence in the general betterment of theatrical conditions.

"The motion pictures encourage theatergoing, and once they have made a steady theatergoer of a person, it follows that this person, in his natural love of variety, will seek and patronize stage entertainment.

"The present season, as far as the theater proper is concerned," he went on, "is no different than any other. The good plays prosper as they always have prospered, regardless of motion pictures or wars. Our policy is to obtain the best plays possible in order that we may hold and increase our patronage. A problem which troubled us considerably at first was that of making our attractions fit the theatrical standards of the towns they visited. For instance, if we learned by experience that a certain town favored musical plays above anything else, we took care that it was obliged, with due appreciation, of course, of the psychological necessity of variety. Some towns were found to be hostile to any kind of attraction, whereas others, showed by their enthusiastic patronage that they had been waiting for just such an enterprise as ours.

"The International Circuit is here to stay, and next season will find us established upon even a more firm and secure basis."

The International is the successor of the Stair and Havlin Circuit. It was formed last Summer by George Nicolai, Gus Hill, and E. D. Stair. Among its attractions, in addition to the above-named, "Bringing Up Father," "Mutt and Jeff's Wedding," "Pretty Baby," Kate Elinore, Gracie Emmett, "A Girl Without a Chance," "Hans and Fritz," "Little Women," Rose Melville in "Sis Hopkins," "Katzenjammer Kids," "A Fool There Was," Walter Lawrence in "Come Back to Erin," George Sidney in "Busy Izzy," "Her Unborn Child," "Broadway After Dark," "For the Man She Loves," "A Little Girl in a Big City," "That Other Woman," and "Which One Shall I Marry."

## HILL'S CLAIM UPHELD

### Producer May Use "Follies" in Title of His Burlesque Show

Gus Hill can use the name "Follies" for his burlesque show and call it "Follies of 1917," or any other year he chooses, provided he uses his own name and prints it in type of the same size as the word "Follies." This is the gist of the decision handed down by the Appellate Division of the Supreme Court on Feb. 16, in the case of the Ziegfeld Follies, Inc. versus Gus Hill. Klaw & Erlanger and Florenz Ziegfeld, Jr., owners and producers of the attractions known as "Ziegfeld's Follies," brought suit against Gus Hill and they procured an order restraining Hill from using the word "Follies," claiming it was a trade name, pending the trial of their suit. Hill appealed to the higher court and the foregoing decision was rendered.

## SUIT OVER "CHEATING CHEATERS"

Charles Gerard Eichel and Eugene A. Colligan, co-authors of a play called "Wedding Presents," brought suit, Feb. 16, in the Federal District Court against Max Marcin, author of the melodramatic farce, "Cheating Cheaters," A. H. Woods, the producer, and the A. H. Woods Theater Company, alleging that the Marcin play is an infringement of their copyright. The complainant playwrights allege that the defendants had full knowledge of their copyright for "Wedding Presents," and despite this fact have continued a production of "Cheating Cheaters" since last August at the Eltinge Theater.

## "TAKE IT FROM ME"

A. G. Delamater has accepted for immediate production a comedy with music entitled "Take It From Me," the book and lyrics of which were written by Arthur Grant and the music by S. Wallenstein. He will engage the principals and chorus at once and place the piece in rehearsal as speedily as possible, and after a few preliminary out-of-town performances will bring the attraction into New York. It is said that the book has a unique theme and a tuneful score.

## VACHELL PLAY COMING

The next production to be made by the Charles Frohman Company, rehearsals for which are in progress, will be Horace Ainsley Vachell's play, in four acts, "The Case of Lady Canber." This piece was one of the big successes in London last year. H. B. Irving presented it there at the Savoy Theater, and it ran the entire season. The part of Dr. Napier, which Mr. Irving played in the London production, will be played here by Lyn Harding.

## ANOTHER BY CLARE KUMMER

Clare Kummer, author of "Good Gracious, Annabelle" and "A Successful Calamity," is writing a musical play with Sallie Fisher in mind for the principal role. Miss Fisher is appearing at the Palace this week in a sketch by Miss Kummer.

## DEARTH OF PLAYS NOW THE DANGER

### This Year's Situation Likely to Be Reversed Next Season—Few Road Attractions

During the present season the unusual situation has been presented in New York of a lack of theaters to house the attractions ready for production. Next year, however, it is extremely likely that a dearth of attractions will exist. As a result of which the familiar condition of a half-dozen years ago when the number of theaters far exceeded that of the plays on hand will prevail.

This condition will be brought about, it is believed, by the war, which now threatens to cut America off from communication with the outside world and by the limited supply of productions which have been tempting fortune on the road.

It is a well-known fact in the theatrical world that all productions are being rushed to New York engagements as fast as booking arrangements can be effected. Thus a condition has prevailed during the present season in which a number of attractions have simultaneously bid for presentation at one theater, and attractions, which have been seemingly prosperous, have been compelled to evacuate their position on the Broadway front and seek refuge on the road because the booking offices were unable to provide other theaters. In this list are included recently "Good Gracious Annabelle," which, despite its popular appeal was forced to make way at the Republic for "Lilac Time" and "'Ception Shoals," in which Nazimova has won success at the Princess, but which will have to move next Saturday night to make room for "Oh! Boy."

There are practically but two attractions left on tour—"The Masquerader," a play by John Hunter Booth which Richard Walton Tully is presenting, and "Eileen," Joseph Weber's production of the new Victor Herbert-Henry Blossom operetta—which, in their present shape, are yet to be produced on Broadway. There are many other new productions now on tour such as "The Beautiful Unknown," but these are undergoing a try-out stage, preparatory to a New York season in the Spring.

"The Masquerader" and "Eileen" will probably not be brought into New York until next season. With the exception of these productions there are probably not over two attractions now on tour which will have their initial Broadway presentation next year.

Should the United States be drawn into the war, a theatrical condition similar to that which prevails in England will exist. Playwrights will be unable to concentrate properly upon theatrical work; theatrical managers will be at a loss as to means of finding attractions for their houses, and it is likely that the unusual spectacle will be provided of the majority of theaters bearing the sign "Closed indefinitely."

# AS WE WERE SAYING—

**By Mademoiselle Manhattan**

I WONDER that none of the smart fashion writers have noted the fact that a brand-new style of leading man for musical comedy prevails this Winter.

The latest thing in heroes with music by Jerome Kern and dances arranged by any-old-director, is a stalwart young chap with a good enough voice, a good enough figure, a good enough stage press a good enough notion of dancing, *and* more front teeth than Theodore Roosevelt.

Donald Macdonald, the husky young chap in "Have a Heart," is the most conspicuous and successful example of the new fad in leading men, but I have a ghastly suspicion that it was Douglas Fairbanks who first invented stage teeth as a dramatic equipment. Joseph Santley shows double rows of 'em whenever he smiles, and so do all the handsome chaps in "Love o' Mike."

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Speaking of Douglas Fairbanks, the large and reverberant bang that rent the clear blue ether last Thursday morning was not an explosion in a munitions plant, as Broadway at first believed.

Neither was it the voice of Walter Kingsley explaining about Margaret Hawkworth's sudden abdication as regnant Empress of the Paradise dance place. It was Douglas Fairbanks shouting all the way from Saranac Lake a denial that he had gone as I stated in this colunm last week to California. It is quite true that the popular picture star withdrew the light of his smile from Broadway for a few days, but he didn't make California. Not at all, he strolled up to Saranac Lake for a twofold purpose.

One was to recover from the farewell party that every one is talking about yet, and the other was to learn to disport himself upon the slithery, slippery ski.

Do you think that the prize athlete of the stage, and the screen is going to permit Marguerite Leslie and Ann Murdock to beat him at ski-ing? Perish the thought!

He took train for the upper reaches of the Saranac, and returned in triumph last Friday with the happy look of a man who has achieved all there is to accomplish on skis.

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Clare Kummer's glorious success at the Booth Theater, where William Gillette is giving impeccably splendid performances of the central figure in "A Successful Calamity," is so full of Oliver Herford stuff that you feel as if you had been spending a charming evening with the Herfords when you see the newest Kummer play.

Miss Kummer and Mr. Herford have been collaborating for years on various musical pieces, notably "McAdam and Eve," which came within an ace of being produced by Henry W. Savage in a preoccupied moment on the part of that manager; and Miss Kummer's cleverness in catching the Herford briskness of dialogue simply captures one's breath.

Every now and then, as you lean back in your chair at the Booth, you chuckle over something in the line of repartee that has a familiar sound, and memory leads you back to one evening at the Herford's when James Ford said so-and-so, and Everett Shinn said so-and so, and Monte Flagg said so-and-so, and Oliver said the rest. And then you pout a little and wonder why editors will keep Mr. Herford too busy writing verses and making drawings to have time to write plays.

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What a gracious and graceful woman is Rida Johnson Young!

Mrs. Young was guest of the day at the Twelfth Night Club yesterday, being invited by hostess Fernandez to share honors with Caruso, and running away with the whole party.

Such tact and graciousness as she showed in having the very word of greeting for every person, such a trick of shaking your hand as if you were the only guest, really, who mattered at all, such a happy faculty of remembering everybody's name, and such a manifest capacity for enjoying herself even while actresses were treading on her feet or dropping macaroons into her muff, these two eyes have never seen.

If Rida Young wanted to found a salon in this degenerate and conversationless age, she could out-salon Madame de Stael with one hand tied behind her. At least that is to-day's verdict at the Twelfth Night Club. By the way, there must be something very stimulating about being married to James Young. All his wives turn out so clever, don't they?

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Casting your large dark eye over the dramatic situation at this moment you must admit that the Belasco graduates are giving very fine account of themselves this week.

There is, first and foremost, the regnantly beautiful Jane Cowl, who is shining with a gentle but glowing lambency as dramatist and actress in "Lilac Time," and there is William Elliott wandering quite brilliantly all over the place at the Manhattan Opera House, and Blanche Bates, who has made a smashing hit in "Eleven P. M." at Washington.

They tell me that Cabinet and Congress suspended sessions several times last week in order to enable our legislators and the governmental heads to lose their hearts to Miss Bates.

And in the "actors' corner" at the Knickerbocker yesterday, I was told that Mr. Erlanger is wearing out his eyeglasses hunting a theater for Miss Bates's play on Broadway. So I assume we shall see her soon.

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By the way, behind Miss Bates's very happy choice of the Paul Potter play, as her vehicle for the present season, lies a story which points rather a stern moral. Said moral being "Choose your play broker with discretion."

William Hurlburt, who has come very near to writing several big plays, has outdone himself in a comedy which is stamped "Blanche Bates" in every line and every situation. It is so pre-eminently a Blanche Bates play, that I doubt if any other actress could make it a success.

Last Summer I had the pleasure of hearing Mr. Hurlburt read the piece, and a few days later was overjoyed to learn that he had placed it with Miss Bates for an early production, and departed serenely to visit the fascinating E. R. Thomases up Thousand Islands way.

The next thing I heard of the comedy was that the play broker who had it in charge had raised the percentages agreed upon to such a prohibitive figure that

*White, N. Y.*

O. P. HEGGIE AND CATHLEEN NESBITT IN "MAGIC."

Mr. Erlanger who had undertaken the booking of Miss Bates's route, flatly declined to be in on any bargain in which that particular play broker might be a party.

Consternation reigned; Miss Bates wept, and George Creel, her husband, said two bad words right out loud. Daisy Humphreys had a fit, and nobody was happy except the tender infants who call Miss Bates "Mother, dear."

Those prattling babes were delighted to have "mother, dear," at home instead of at the theatre every night.

So it looked like a long, idle Winter for our favorite American actress, and everybody was shrieking to Miss Bates to dance and skate a whole lot in order to keep her slender figure at its present proportions. Miss Bates had joined two

(*Continued on page* 5)

*White, N. Y.*

O. P. HEGGIE AND COMPANY IN GALSWORTHY'S "THE LITTLE MAN."

# PERFECTING STAGE LIGHTING

## History of Progress of Art in America Since the Days of Candles—Gas and Electricity Introduced

By W. J. Lawrence

**This is the first installment of a valuable history of stage lighting prepared by a student of the theater in this and other countries. The article will be concluded in following issues.—Ed.**

If acting in old colonial days was a thing of breadth rather than subtlety and scenery characterized by a mellow indefiniteness, it was because it was the era of candle-lighting, when the happy hours at the play were spent in a sort of dreamy twilight. There were then few adventitious aids to dramatic effect and players had to rely on their own resources to win through. Atmosphere was well nigh impossible to procure. There was little variety of lighting effect owing to the fact that the auditorium lights were under no sort of control, and that the stage itself could only be imperfectly darkened. Once the candles were lit in the front of the house they had to so remain until the end of the performance. Reformers like Gordon Craig, who anathematize the memory of the man who established footlights, overlook the important fact that "the float" (to give the footlights their old technical name), was undoubtedly the most vital adjunct of the eighteenth-century theater. Without its aid it would have been impossible at any given juncture readily to diminish the normal quantity of light.

But for its timely co-operation the Ghost of Hamlet's father would have had to outrage scenic propriety by making itself manifest in the full glare of day. It is requisite to grasp that, whether of wax, oil or tallow, the smoking lights composing the float were arranged in a long narrow tin case, and that by means of a simple arrangement of cords and counterweights, the whole, on a signal from the prompter, could be let down through a trap into the cellar, its disappearance to some considerable extent darkening the stage.

### Gas Revolutionizes Lighting

In all the English and American theaters the float remained in vogue until the introduction of gas revolutionized stage lighting. Gas was first used in Philadelphia in 1816, in Boston in 1822, and in New York in 1826. Its primary usefulness may be divined when it is pointed out that before its use, at a period when oil-lamps were common, when severely cold weather was experienced, the oil froze and the lights went out—a predicament necessitating the emergence of the lamp-man, armed with hot irons to induce a speedy thaw. But so late as 1838 gas was little employed except in the big cities, and out West a "float" of indifferent sperm still remained in general use. Thus it was that a scheme of lighting properly controllable did not come into wide vogue until the late 'forties. At the Park Theater, New York, in 1824 the auditorium lights consisted of a dozen brass Liverpool lamps in a large sheet-iron hoop, painted green and suspended from the ceiling, together with two smaller hoops hung over the projecting forepart of the stage.

In resorting to the new medium one or two managers proved notable pioneers. In 1836, Caldwell's Theater in New Orleans, then the finest in America, was the only building in the city lit by gas, which had, of necessity to be manufactured on the premises. Without posing as an evangel, Caldwell made up his mind to spread the light: so he established the New Orleans Gas-Light and Banking Company and figured for long as its president. Apart from being the first city in the Union to make theatrical employment of gas, Philadelphia played a notable part in the advancement of stage lighting. In 1840, Francis Courtney Wemyss of the Walnut Street Theater, lit the stage by gas-borders instead of the time-honored wing-ladders. In order to effect this he brought over from London an expert mechanist named Macintosh. This was the first adoption of the principle in the United States.

### Electricity is Utilized

In these days of rapid progress gas-lighting seems very primitive, but it brought advantages in its train which its superseder, the electric light, so far from enhancing, only served to dissipate. Writing a few years ago of her experiences at the London Lyceum while associated with Sir Henry Irving, Ellen Terry attributed the beauty of the lighting there to the persistent employment of gas long after the electric light had come to be generally used. "Until electricity has been greatly improved and developed," she maintained, "it can never be to the stage what gas was. The thick softness of gas-light, with the lovely specks and motes in it, so like natural light, gave illusion to many a scene which is now revealed in all its naked trashiness by electricity." Moreover, it has been claimed that the haze arising from the old gas footlights was of artistic service in preventing the players from being distracted by the audience.

About a decade after gas came to be generally employed in the American theaters it received a powerful auxiliary in the calcium light. The rise of spectacle may be said to date from the introduction of this grateful new medium. For the first time powerful rays could be concentrated on any particular spot, an advantage that came ultimately to be abused, leading to sundry offensive theatricalities. The calcium light (or limelight, as it was more commonly called in England), was first used by Fred Gye in opera at Covent Garden in 1838, but for some inexplicable reason, it failed to come into general vogue in the London theaters until the middle of the 'fifties. America then proceeded to pay the mother country the sincerest form of flattery. But various improvements on the old system of calcium-lighting have been made on this continent from time to time. One of these was instituted by G. W. Presbrey at the Madison Square Theater, New York, in 1889. This scheme consisted of making and storing in the theater the gases used, of supplying them from the one reservoir and controlling them by a switch system. The result was a saving of 75 per cent. on the normal expenditure.

### The Auditorium Darkened

It is curious that while for long gas-lighting, both before and behind, was perfectly controllable from the prompt corner, no attempt at lowering the lights in the auditorium on the rising of the curtain was made until gas had practically run its course. Questions of economy should have urged much earlier experimentation, but managers were probably nervous about trenching on the rights of their patrons. Be that as it may, it was not until 1888 that this now universal practice of playing to a darkened auditorium began.

No one grumbles about the manifold inconveniences of the system to-day, but time was when the actor complained bitterly of the drawbacks of playing to Cimmerian gloom, arguing that the practice depressed the audience and prevented the interchange of psychic force between actor and spectator. It was furthermore claimed that facial expression was destroyed when the actor came down to the front, the upper part of the face being thrown into shadow. Who knows?—possibly this breaking of the psychic current ranks among the factors which have insidiously brought about the waning popularity of the theater.

About the only attempt to improve upon the old system of gas-lighting in the decade that preceded its supersession by electricity was that made by Steele Mackaye at the Madison Square Theater, New York, in 1880. This house had an ingenious double stage worked on the elevator principle, and there was a further innovation, inasmuch as the musicians were placed in a balcony above the proscenium arch. The stage was lighted by gas-burners placed in fire-proof niches along the top and the sides outside the curtain-line. As will shortly be seen, some emulation of this device was indulged in in electric-lighting days.

White, N. Y.

JANE COWL AND ORME CALDARA,
In "Lilac Time" at the Republic Theater.

(c) Ira L. Hill, N. Y. C.

JUSTINE JOHNSTONE,
Appearing in "Oh, Boy!"

## AS WE WERE SAYING—

(*Continued from page 4*)

dancing sets, a bridge club, and a skating class. She had engaged a cottage in the Adirondacks for a fortnight to learn how to ski, when bang! On the scene appears Paul Potter with a script under his arm and a smile on his features.

The smile is there yet, for the play was "Eleven P. M.," and everybody says it is the hit of the year. But it is rough on Mr. Hurlburt, to have a play held up because he happened to choose the wrong broker. Isn't it?

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"A Nigger in the Woodpile" may not strike Walter Prichard Eaton as a high-brow title, and perhaps William Winter and Granville Barker will listen with pain to the tale of its success on the tryout, but certainly it was a happy inspiration on the part of Madison Corey and Commodore Joseph Ritter to humanize Dunsany's hair raiser "A Night at an Inn" by making it a double bill with "A Nigger in the Woodpile." And Me, I expect to beat my best gloves to a pulp in applause at the piece when they bring it to town by-and-by.

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Every dramatic critic in town was invited by the School of Journalism (Pulitzer's big benefaction to the press, you know), to address the class in news gathering a few days ago. Each and all, individually and collectively, *en masse* and *seriatim*, they every one declined, save and except only that high and dauntless soul who writes what he thinks about the drama for the *Times*. Mr. Woollcott accepted, and made a very bright and pleasing address that had the further merit of being the longest talk ever given on any subject before the class. So interested were the students that not one left the hall until the close of Mr. Woollcott's address.

Referring to this polite attention on the part of the students, Dr. Talcott Williams, who has a very pleasing sense of the sardonic, vouchsafed the information, that it was bitterly cold, in fact the coldest day of the Winter, and that the Campus was no pleasant place to stand around in. "Much pleasanter in the classroom," he concluded, "much pleasanter."

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## A MISTAKEN APPEAL TO PATRIOTISM

NEITHER the ends of patriotism, nor those of entertainment are served by the playing of our national anthem in theaters. Occasionally, perhaps, there is an excuse for introducing "The Star Spangled Banner" at a time when an audience is still in the mood of the play; but the nightly repetition of the anthem—now the custom at theaters controlled by the Shuberts and some other managers—is rather worse than an annoyance.

For the same reasons that an indiscriminate display of the American flag has been deemed harmful, a perfunctory performance of patriotic music is to be discouraged. It loses its significance, and an audience may even come to resent an unseasonable appeal to emotions that may be expressed at a suitable time and place. The sooner this practice is abandoned the better.

## CIRCUS BY MOTOR CARS

THE MIRROR offers no apology for mentioning an innovation in circus life, for the circus belongs to all branches of amusements in every land. In this country the circus is the harbinger of Spring—the reawakening of nature. It antedates the robin, puts the groundhog in his hole and makes the weather man's forecast a matter of doubt.

The innovation planned by the circus management for the coming season is, to some extent, retroactive. The memory of him who is sitting in the lengthening shadows goes back to the time when the circus traveled from town to town, overland—over the dirt roads. The labor in many fields along the highways over which the caravan moved was interrupted by the procession. Many a boy went home then with his day's work half-finished. Then, in the recollection of present dwellers on earth, the circus took to railroad trains, traveling on flat cars with a coach or two for the performers.

This is where the innovation comes in, or where we go back to the old way, in new form, only the circus now is to travel by motor cars. We read that a great corporation has been organized with an equipment which only a publicity man can describe. The motor cars will be gaily frescoed, of course. To each motor car will be attached trailers on which the animals will be placed; other motor cars will have coaches attached for the performers; then there will be trailers containing the "hands," the boss-canvasman and his helpers; the living skeleton and the fat woman, and the sword-swallower, and the tallest man on earth (each circus has one) and the midget will be honk-bound. The circus on the road will be worth seeing by itself. Of course, the motor car circus can travel only on good roads. But that will quicken the industry of making and keeping in repair good roads. The first caravan by motors will leave New York this Spring and, as we are told, head for Down East. Or, to put it exactly as it is, it will be Spring when this motor caravan pulls out. We assume that the car in the vanguard will contain the band and the publicity man. If Barnum were alive now!

## ON WITH THE PLAY

IN the capital of any country that is at war, sorrow and sickening suspense are inevitable. The vigil is sleepless. Even in the hour when victory is flashed home, individual hearts wait with fear. But is this any reason why there should be no effort to assuage anguish?

In the Paris letter of THE MIRROR of Feb. 3, we had the news of a threat to close all theaters in that capital owing to the tension there. Since that date the cable informs us that the order has been put in force, or nearly so, the playhouses being commanded to close four days a week. Some excuse other than the one paramount had to be given, so it is announced that a shortage of coal had made the order necessary. Without doubt that had something to do with the shutting of theatrical doors.

This order, from our angle, only accentuates the awful forebodings which hover over the French capital. Anything lawful which lightens a grief is not only permissible, but it is to be encouraged. It is no disrespect to the soldiery of a nation that any who may be home on furlough, or who may be convalescing from wounds, nor to civilians, to contribute to their comfort and pleasure, and there is no better physic for any sort of trouble than the play.

The sound of revelry in Belgium's capital—although that was not a play—did no harm to the participants in the dance; nor to the assembling hosts on Waterloo field. When the soldiers in the Crimean war grew weary of bombardment and blood they called for a song.

In our own country in the days of the War for Independence, plays were given in New York by British soldiers, and the populace, irrespective of sentiment, attended. In the Civil War, plays on the verge of slaughter were encouraged by commanders. In Memphis, Tenn., if we are not mistaken, in the early days of the struggle, and those were the dark days of that war, General Grant gave permission for the erection of a wigwam in which plays were to be given. A Western manager, John Allen, was his name—he looked like Lincoln—produced the plays. The military that were nearby attended nightly, and Grant on one occasion told John Allen that he was doing as much for the cause as if he were in the field. Plays were given in most of the cities of the North during that war. They were the safety valves of a pent-up feeling. Conditions to-day in Paris may be somewhat different from those of our Civil War, but the principle is the same.

Let the theatrical doors of Paris open. Let the play go on. All fight and no fun are like all work and no play, which makes Jack a dull boy.

## HEARD ON THE RIALTO

The play with slangy title is in demand to-day. It's "Watch Your Step" and "Love o' Mike," "Oh! Boy" and "Step This Way." There's "Come Out of the Kitchen" (they say it's full of fun), "Some Baby" and "Nobody Home" and "Johnny Get Your Gun." Savage offers "Have a Heart"; the Shuberts, "Follow Me"; while "Nothing but the Truth," 'tis known, was staged by H. Frazee. For comedies and dramas, it makes no matter what. A catch-phrase of the moment now seems to serve a plot.

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To give an appropriate two-word description of "The Death of Tintagiles," certain people have hit upon the phrase, "Maeterlinck moon." Such a policy of criticism could be applied *ad infinitum* to the works of other playwrights and producers, and we might hear of a "Shaw sting," a "Barker Briticism," a "Belasco beguilement," a "Woods' wallop," an "Ibsen iconoclasm," and a "Cushing confection."

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HEADLINES THAT TELL A STORY: A Countrywide Advertising Campaign Instituted on Behalf of "The Wanderer"; Sir Herbert Tree Decides to Remain Here Indefinitely; "The Old Homestead" Played to Capacity Audiences During Its Week's Engagement at Lexington Opera House; Shubert's Next Musical Production a Work of British Authors; "A Little Bit of Fluff" on Successful Tour of Canada; Compositions by James K. Hackett Played Between Acts at Criterion Theater; "The Millionaire's Son and the Shop Girl" a Hit in Pittsburgh.

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Clare Kummer advances as a reason for writing plays that there was nothing else left to do. She had tried her hand at writing a musical comedy but could not find a producer and her efforts as a composer of popular songs had turned out unprofitably. And all the time we supposed that the author of "Dearie" had become wealthier than any mere Manners or Megrue.

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Miss Kummer may indeed be thankful that dramatic criticism of to-day is quite free from obvious puns. A half-dozen years ago she would have been generously headlined as "living up to her name."

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The recent advertisement of the Booth Theater in which was expressed the thanks of Arthur Hopkins, William Gillette and Clare Kummer to the dramatic critics for their unanimous praise of "A Successful Calamity," seemed to us particularly clever. We don't know who was responsible for it, but we suspect Townsend Walsh. Now if Mr. Walsh will write an advertisement for "The Morris Dance" at the Little Theater which might read as follows: To the Dramatic Critics—"We Do Not Thank You"—(signed) Winthrop Ames, Granville Barker, Richard Bennett and Co-Workers, he might secure some of that fame for ironical humor which has been so long a monopoly of Wilton Lackaye.

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To be a complete dramatic critic these days one must contribute theatrical articles to the magazines. Every critic—well, most every one—has his own little periodical. Mr. Woollcott appears in the *Century*, Mr. Broun in *Collier's*, Mr. DeFoe in the *Red Book*, Mr. Mantle in the *Green Book*, Mr. Sherwin in the *Metropolitan*, and Mr. Dale in *Puck*.

And Mr. Towse writes a book.

# NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

### "MAGIC"

Fantastic Comedy by G. K. Chesterton, in a Prelude and Three Acts; Presented by Mrs. Hapgood at Maxine Elliott's Theater, Feb. 12.

| | |
|---|---|
| The Stranger | O. P. Heggie |
| Patricia Carlson | Cathleen Nesbitt |
| The Rev. Cyril Smith | Frank Conroy |
| Hastings | Leonard Mudie |
| Dr. Grimthorpe | Thomas Louden |
| The Duke | Wallace Erskine |
| Morris Carlson | Donald Gallaher |

Being a play of spiritual meaning and significance, and one that lacks about all of the qualities of physical conflict and obvious dramatic force sought by the cautious manager, it is not surprising that G. K. Chesterton's "Magic" was delayed in reaching New York, nor that a new producer, whose ideas have not been moulded by too much practical experience, should stand sponsor for the presentation. Mrs. Hapgood is to be thanked for one of the most intelligently entertaining evening's offered in a New York theater this season—"Magic" and Galsworthy's "The Little Man."

Strictly speaking, the performances at the Maxine Elliott were not the first in this country, for "Magic" was presented at the Toy Theater, Boston a few seasons ago and "The Little Man" was done at Northampton; but not until now have the plays been brought to the attention of the general public. And judging by their reception on the opening night, the public will be more general than thought-provoking drama usually attracts.

"Magic" is a miracle play in which, through the power of a professional conjurer, the supernatural unexpectedly manifests itself in the most material of surroundings, and to the complete bewilderment of a carefully selected group of characters, expressing the varying degrees of thought and emotion in modern English life. The theme—the mysterious workings of spiritual force in a material world—is typical of Chesterton and the writing of the play reveals the subtlety of phrase and the gift for illuminating epigram found in his novels and essays. "Magic" is thoroughly Chesterton in its merits as well as its defects.

The brief for human recognition of forces unexplainable by natural laws, is placed in the hands of a magician, engaged by a duke to give an exhibition of his trickery for the benefit of the duke's nephew, a young agnostic, and his niece, a completely romantic girl. Other guests at the strange party are an orthodox minister and a lawyer, each bound by the precepts of tradition.

The conjurer makes no pretense of effecting his tricks through spiritual forces, although he does respond to the heated argument of the young agnostic that every happening is the result of some natural law. And this appears true enough of the experiments, until, to the complete astonishment of everyone, a red light changes to blue. Here is something that cannot be accounted for and the impetuous youth is shocked into semi-madness at the sudden shattering of his beliefs.

A miracle has happened; the conjurer knows that evil spirits, from whose influence we are never entirely free, caused the shift in color; but if the lad's sanity is to be saved, the occurrence must be attributed to some physical cause. When beseeched to tell the truth he replies that no one would believe him and racks his brain for a plausible materialistic reason; for nowhere, save in the idealistic Irish girl, is there any comprehension of spiritual phenomena.

This is but a scant outline of a play rich in meaning. It is intellectually and spiritually elevating and unconvincing only where there is an attempt to reconcile the quite unearthly relationship of the conjurer and the girl in a conventional marital bond. The acting of O. P. Heggie is forceful in the extreme and carries the quality of emotional fervor demanded by the character of the magician. Portrayals of insight and feeling are given by Frank Conroy, Leonard Mudie, Thomas Louden, Cathleen Nesbitt, Wallace Erskine and Donald Gallaher.

### "THE LITTLE MAN"

Whimsy in One Act by John Galsworthy; Presented at Maxine Elliott's Theater, Feb. 12.

The universal brotherhood of man is regarded in a cynical light by John Galsworthy in this sketch—an interesting, though not particularly important study of character. Humor and irony are nicely mingled in the conversation of the travelers who meet at a railway station in Austria. The discussion is designed to bring out the conflicting views of men and women of different countries and creeds. Then a test of human kindness is offered when the baby of a poor peasant woman is left at the mercy of the travelers. The meek little man, is the one member of the party ready to back fine words by Christian sympathy, by caring for the infant, who is supposed to have typhus.

Mr. Heggie is successful in bringing out the humility and the strength of "The Little Man," and other characters are adequately presented.

### "JOHNNY GET YOUR GUN"

Farce in Three Acts and a Prologue, by Edmund Lawrence Burke, Revised by Dorothy Donnelly, Produced by Realty Productions Company, Inc., at the Criterion Theater, Feb. 12.

IN PROLOGUE.

| | |
|---|---|
| Joe | M. A. Meyer |
| Steve | Howard Fay |
| Assistant Director | Harry Cuscaden |
| Robt. Charlton | Barton Williams |
| Mr. Frostilla | John Ivan |
| Mr. Wilson | Robert E. Homans |
| Johnny Wiggins | Louis Bennison |
| Bert Whitney | Everett Butterfield |
| Miss Fluette | Billie Scott |
| Mme. Chillini | Jane Carlton |
| Camera Man | Carl Massey |
| Willie Fritzl | Tom K. Corliss |

IN PLAY.

| | |
|---|---|
| Jerne | Roy Cochrane |
| Jordan | Lorraine Frost |
| Pollett | Ralph Nairn |
| Eliza Burnham | Kate Mayhew |
| Mrs. Tupper | Rose Winter |
| Janet | Grace Valentine |
| Duke of No Moor | Echlin Gayer |
| Mr. Henry Cotter | Edward Poland |
| Mr. John Hilton | Berton Churchill |
| Bert Whitney | Everett Butterfield |
| Johnny Wiggins | Louis Bennison |

As in the case of Fay Bainter and "Arms and the Girl," Broadway experienced the sensation of seeing an actor whose name could hardly be recalled by even the most consistant first-nighters, completely dominate plot, dialogue and most of the players. From the first moment Louis Bennison slouched on the stage of the Criterion Theater, where the curtain rose on the New York premier of "Johnny Get Your Gun," there was nothing memorable behind the footlights except Mr. Bennison and a group of actors who were overshadowed—all engaged in a flimsy excuse, under a silly title, for being there. There are many amusing spots in the farce; but for the most part they are not the fault of the author, and his assistant.

The role that Mr. Bennison was called upon to make rational suggested a composite of Charles H. Van Loan's Buck Parvin and Daniel Pike in "The Man from Home." He handled a burlesque cowboy so adroitly and with such infectious humor that he became human and highly amusing.

The basic theme of the plot is similar to "The Man from Home"—English nobleman, fortune, marriage contract, schemers, I-will-carry-out-my-side-of-the-bargain ingenue, devilishly shrewd, uncouth savior-hero and everything. Only, the central character marries a housemaid instead of the possessor of the dowry, and the locale is transferred from Sorrento to Long Island, with a prologue laid in a moving picture studio tacked on.

The Keystone Company will regret that they did not think of this prologue first for one of their well-known slapstick comedies as it contains some genuine laughs, even if sometimes rough. The rest of the play, in three acts, concerns the Eastern experiences of a cowboy who comes to save the fortune and the hand of his best friend's sister from a grasping Duke, he of No Moor. Of course, the trip has not been in vain, and while he is accomplishing this purpose there is an abundance of legitimate farce comedy, but ninety-nine per cent. of the credit for the laughs can go to Mr. Bennison.

In the part of the aunt, who is given to quoting French—a sort of Latin Mrs. Malaprop—Kate Mayhew is often amusing. She goes to the end of human endeavor to make something of a part out of nothing. Lorrain Frost is pleasing as the maid who finally marries the wild Westerner and Grace Valentine is a capable ingenue. The rest of the cast handles trite material very well indeed. The set used for the prologue, an outdoor studio, is pleasing, and the one scene used for the three acts will do.

### WASHINGTON SQUARE PLAYERS

In Four One-Act Plays, "The Last Straw," by Bosworth Crocker; "A Private Account," a Comedy by Georges Courteline; "The Death of Tintagiles," by Maurice Maeterlinck, and "The Hero of Santa Maria," a Comedy by Kenneth Sawyer Goodman and Ben Hecht.

Considerable criticism has been directed against the Washington Square Players because in their latest bill they have presented, with the exception of "The Death of Tintagiles," works of a commonplace character. To us, this very evidence of commonplaceness is a further mark of keen ambition and versatility among the members of the organization, and shows that they need not sacrifice the artistic when they produce other than unusual plays. Too often in this country is the artistic exclusively associated with the tragic, the morbid, and the risque. In their new bill the players lay aside their familiar habiliments of unconventionality and clothe themselves in the humdrum garb of everyday life. Unfortunately, generous appreciation of the program cannot be realized owing to the generally unskillful individual performances.

This defect was most apparent in the last play, "The Hero of Santa Maria," a satire upon life in the household of a venerable Hoosier hypocrite who perpetrates a pension fraud upon the Government. Here was commonplaceness in a superlative sense, but the majority of the players were unable to suggest it, to say nothing of emphasizing it. While physically they fitted their respective roles they betrayed no subtle knowledge of the manner of scoring simple comedy points.

More fortunate were they in the opening play, "The Last Straw," a tragedy of life below stairs in a New York apartment house. The tale concerned a supersensitive janitor who, suspected of having killed a cat, could not bear the taunts and jeers of his neighbors, and in a morbid mood of introspection kills himself. An artistically constructed drama but one lacking in certain plausibility since janitors by the very nature of their employment cannot and must not be sensitive. Marjorie Vonnegut gave an intelligent performance of the stolid but judicious hausfrau, while Arthur Hohl was creditable as the janitor. Nick Long and Frank Longacre were natural as the children.

"A Private Account" proved a cheery little trifle of a popular author who would cure his wife of certain shrewish and extravagant moods by a system of fines. Jose Ruben, the most versatile player in the organization, gave a clever performance of the author, but Margaret Mower, while pretty, proved utterly incompetent in the part of the wife.

"The Death of Tintagiles" was, of course, the *piece de resistance* of the new program. This superbly symbolical study of the approach and fear of death—which, incidentally, most of the reviewers misinterpreted—was presented with all the artistic resourcefulness as regards stage settings of which the players are capable. The sense of remoteness, of impending doom, of hopelessness was admirably conveyed by the ingenious use of lights and draperies, and if the performance did not reach the histrionic heights desired it was because of the emotional limitations of Gladys Wynne as the Sister Ygraine.

There is no message of hope or happiness in "The Death of Tintagiles." All is despair—despair fostered by fear. The boy Tintagiles has been sent to the island where dwell his sisters, Ygraine and Bellangere, to regain health. The latter, realizing his danger, seek means of thwarting the inevitable. The "Queen," symbolizing death, has never shown mercy upon other members of the family, but counsels Ygraine, "there is an opportunity that we may be able to resist her this time." Aglavale, the aged retainer, has lived and experienced and, while he promises no hope, adds that he will assist as much as he is able in conquering the "merciless" Queen.

But while they are sleeping the messengers of the Queen enter and carry the boy away to the halls of Death. Ygraine, the more sensitive sister, follows along the corridors of unconsciousness in the attempt to regain her brother before it is too late. But all efforts are in vain, and silence finally falls upon the room where Tintagiles lies.

Frank Longacre was a vivid picture as the fragile Tintagiles, and seemed the embodiment of that spirituality peculiar to sensitive children when death is near. The scenery designed by Rollo Peters ranks among the finest achievements of the Washington Square Players.

(*Reviews Continued on page* 9)

# LUCIEN GUITRY RETURNS IN COMEDY

## Actor Pleases in Unimportant Play by Dario Nicodemi—New Offering by Jacques Richepin

PARIS, FRANCE.—Lucien Guitry came back after an absence of two and a half years as fresh and delightful as ever. Nor did he make a fuss over his return. Indeed, he slipped back almost discreetly into his niche among the stars, in an unpretentious little comedy by Dario Nicodemi, entitled "Miette" and produced at the Gaiety.

The play is, I fancy, the same as that in which John Drew appeared a year or so ago, by the same author, and it, therefore, requires little comment. Suffice it to say, that it concerns a kind-hearted bachelor who befriends a little street waif and finally marries her, to the vexation of her former flames. The first and last act are excellent, but there is scarcely enough material to fill three and the play seems a little thin in consequence. Much of M. Nicodemi's brilliant talent as a dramatist is evident, but he belongs to the Bernstein school and lacks the charm needed for comedies of this nature. Lucien Guitry simply puts the play in his pocket. He is delightful in a part that is child's play for him. Mlle. J. Ducios is agreeable and Mme. Rosa Bruck and M. Joffre are skillful.

The new offering of Jacques Richepin, the son of the celebrated French poet, is decidedly better than his former work, in so much as it is not merely a sensual attraction of licentious verse lavishly staged. "La Guerre et L'Amour" (War and Love) contains some clever melodramatic incidents and its mounting and costumes are rich and picturesque enough to insure its success at the Renaissance Theater.

In the frivolous days of the Directoire when women wore diaphonous dresses and danced and revelled till dawn, Jacqueline Dubois, a young widow, borrowed money from an Austrian nobleman and spy, so that she might be as mad as the rest. The Austrian tries to force her to fly with him, but she loves a young lieutenant, whom she prefers to follow, as a cantinière, to Italy. There Bonaparte sends her to Milan, to recover secret documents stolen by the Austrian count, who is now governor of the town. While she is exerting her feminine wiles upon the count, who is rightly suspicious, the young lieutenant is captured and brought in. At sight of them in tête-à-tête, he, of course, concludes that she is faithless, and she bears his insults meekly, thus winning the count's confidence and the stolen papers. In the last act she assists at a sort of apotheosis of the battle of Lodi with Bonaparte.

Cora Laparcerie, the author's wife, is typically of the type of the play and period. Jean Worms is impetuous and handsome. M.M. Mauley and Toulout contribute deft performances.

"La Charrette Anglaise" (The English Dogcart) by M.M. G. Derr and L. Verneuil has had a most successful career. Galipaux toured in it through the provinces during the Autumn and handed it over to the Gymnase Theater when he returned to Paris to appear in other plays. It is an amusing farce with touches of sentiment. There are two cousins of the name of Sharpless. Robert-William is a quite reliable young man, who stops the runaway dogcart of the Gondrecourts and falls in love with Germaine. Later, she hears that Flight-Lieutenant Sharpless has brought down five German aeroplanes and in her enthusiasm writes him that she will marry him, thinking that it is Robert-William. He, on the contrary, has come to Paris to escape conscription, but the Condrecourts welcome him as their hero. Of course, William-Robert, his cousin, arrives on leave from Salonica to claim his reward. He is a reckless drunken spreester and Germaine is in despair. She finally gives her hand to Robert-William, who enlists as a Tommy for her dear sake! M. Henry Defreyn, Burguet and Harry Baur and Mlle. Jane Danjou carried off the little play very pleasantly.

Among other novelties the Opera Comique gave "Les Quatres Journées" by M. Alfred Bruneau with M.M. Fontaine, Jean Périer and Allard.

The Odéon revived Sardou's "Nos Bons Villageois," which had not been given since Coquelin played it some ten years ago, and François Coppée's "Sivere Torelli." Paul Gavault, the new manager, is certainly an industrious man and is following upon the footsteps of Antoine. Good luck to him!

For Molière's anniversary the Comédie-Française revived "Don Juan." This revival was planned and discussed for years without ever taking place for some obscure administrative reasons. Mounet Sully was to be the Beggar and Le Bargy, Don Juan. Indeed, it was largely because of his impatience at the delay that the latter left the Comédie-Française, and Raphael Dufles, although interesting, does not give us anything like the masterly portrayal of the arch-libertine that we might have had from Le Bargy. Silvain and Paul Mounet are imposing, George Berr makes a wily and insidious Scanarelle, and Jacques Fenoux a tragic statue. Mlles. Leconte and Delvair are charming in opposite roles. The one trustful and bright, the other despairing and passionate.

The play is one of the greatest of Molière's psychological studies. It was adequately mounted and staged. The extracts from Mozart's opera were agreeably chosen and the singing of M. Gilles, lent by the Opera Comique, added to the attractiveness of one of the most memorable evenings of the season.

TOR DE AROZARENO.

## NESBITT-CLIFFORD ACT

### Sketch by Clare Kummer Also Goes Well in Palace Theater Bill

The headline attraction on the vaudeville bill at the Palace Theater this week is a new offering presented by Evelyn Nesbit and Jack Clifford. Their songs, dances, costumes and scenery are of a 1917 model and the pair work together with their usual smoothness. Just now, when Clare Kummer is one of the most talked of authors for the stage on account of her "Good Gracious Annabelle" and her more recent hit, "A Successful Calamity," it could hardly be a better time to present a one-act play by the same writer. The interest of the Palace program is thereby heightened by Miss Kummer's sketch, "The Choir Rehearsal," which features Sallie Fisher, remembered for her reputation as a comedienne on the legitimate stage.

McIntyre and Heath, the blackface comedians, remain for another week and they have changed their offering. This week they present "On Guard," a Senegambian war sketch. Harry Carroll, one of the youngest composers of popular music in Tin Pan Alley does a "single," singing his latest songs and accompanying himself on the piano. Dolly Connolly and Percy Wenrich, another popular composer, offer a repertory of songs of Mr. Wenrich's composition. The rest of the program includes Clark and Verdi, The Four Readings, and the sixth episode of the motion picture serial, "Patria," featuring Mrs. Vernon Castle.

## REPERTORY THEATER OPEN

The formal opening of the Brooklyn Repertory Theater (affiliated with the People's Institute of Brooklyn), took place on Feb. 15, the performance being given at Four Court Square.

The aim and objects of this newly inaugurated community playhouse company were interestingly outlined in addresses made by Hans von Kaltenborn, of the *Brooklyn Daily Eagle*, who presided; Hon. Lewis H. Pounds, and Hon. William A. Prendergast. Letters and telegrams of congratulations were read from Beverly Sitgreaves, the Washington Square Players, the Northampton Players, and many others.

The program given consisted of three one-act plays: "The Maker of Dreams," by Oliphant Down; "Poor Little Girl," by Anna Wahlenberg, translated from the Swedish by Arvid Paulson; and "The Finger of God," by Percival Wilde. All three plays were received with great enthusiasm, the work of the players being uniformly clever and well balanced.

Owing to the fact that the entire house being sold out, many would-be spectators were turned away, the decision has been reached to install the players in another theater, to be announced later, before presenting, on Friday, March 2, the Spanish comedy, "Zaragueta," by Asa and Carrion. Following this play, "The Curious Mishap," by Carlo Goldoni, will be given on Friday, March 16.

*White, N. Y.*

MAUDE ODELL,
Of "The Beautiful Unknown."

## NOVEL STAGE SETTINGS

### John Wenger Is Showing Interesting Collection at Folsom Galleries

John Wenger, scenic artist and painter, is now showing a very interesting collection of paintings, color sketches and models for stage settings at the Folsom Galleries, 396 Fifth Avenue. The display will be continued until March 3. The keynote of Mr. Wenger's models and sketches for plays, operas and concerts is bold simplicity, to an extreme. They are impressionistic, with masses of primary colors and each one is interpretive.

This method seems to call for a lack of side pieces, or wings, and instead of these and the usual flat back drop he gets his effects by painting on a cyclorama. Also the stage itself is not all cluttered up with properties. It is evident that the life size could be used in the theater without difficulty and that they would somewhat lessen the trouble of hauling.

The Wenger idea for concerts is no more than a painted cyclorama, done in a nondescript mass of color, truly impressionistic, and masked with a semi-circular gauze a few feet from the canvas back. It is an innovation and would relieve the tedium of the usual red or brown settings that generally are hardened by much brass.

Taking it all in all there is no reason why this exhibition will not command the attention of those who are honestly interested in the pictorial values of the theater. Some of Mr. Wenger's work has already been seen in New York, but the first opportunities the city will have to view his latest designs will be at the proposed Greenwich Village Theater. Frank Conroy, the director of the new enterprise, has commissioned Mr. Wenger to design the scenery for the plays to be given there.

## THEATER WORKSHOP BENEFIT

The Theater Workshop, a practical organization formed for the purpose of centralizing the various creative interests of the theater, will give a benefit matinee at the Comedy Theater, March 2, under the direction of Mary Shaw, Olive Oliver and Grace Griswold. The program will include "A Dear Little Wife," by Gerald Dunn, "The Goal Gate," by Lady Gregory, "A Maker of Dreams," by Oliphant Down, and "A Midsummer Dance Dream," a Shakespearean satire, by Anna Bird Stewart. Among the players engaged are Mildred Morris, Reginald Barlow, Percy Helton, Katherine La Salle, Mary Behan, Frank Willcox, Gilda Varesa, Janet Dunbar, Elizabeth Moffatt, Heding Brosseit, Annie Laurie Williams, Agnes McCarthy, Lois Perkins, Letha Walters, Julia Chippendale, Ramone Weaver, Elizabeth Alexander, and Emma Seller.

## COMEDY AT THEATRE FRANCAIS

The Théâtre Français is presenting "Le Bonheur, Mesdames," a comedy in four acts by Francis de Croisset, at the Garrick Theater this week. The play was first presented at the Théâtre des Varieties, Paris, ten years ago, and was one of the biggest successes of the year. Yvonne Garrick has the leading role; supported by Yvonne Mirval; Jenny Dika, Jane Demons, Robert Tourneur, Georges Renavent, Georges Saulieu, Pierre Mindaist, André Bellon, Edmond Pelletier, and Bernard Rosselet.

## DAVID WARFIELD LEAVING

The present is the last week of David Warfield's engagement in "The Music Master" at the Knickerbocker Theater. Originally scheduled for eight weeks, the run was extended for another twelve weeks owing to the popularity of the play

## "GUILTY WOMAN" CAST

The cast of "The Guilty Woman," presented by the Myro Play Producing Corporation, includes Augustus Perry, John Davidson, Selmar Romaine, George Burke, Walter Downing, Frank Dufresne, Fred Van Etten, William Anderson, Iva Edmondson, Vera Townsend, and Robert Lawrence.

## STRINDBERG AT IRVING PLACE

Director Christians once again brushed the dust off an old-timer and gave it its first local presentation. On Feb. 7, "Comrades," a comedy by August Strindberg, written in the eighties was added to the already lengthy repertory of the Irving Place Players. Strindberg is not a champion of our present day advanced woman, and forcibly advocates his belief in woman's subordinate position in this play of thirty years ago. He demonstrates the fallacy of a married couple temperamentally alike trying to live as comrades. Their happiness is short-lived, and their so-called state of equality has led to a life of deceit and lies. The husband's determination to become master of his home, the subjugation of the wife, and the final estrangement are all disagreeably illustrated. The really clever work of the actors gives the play what interest the piece possesses.

Rudolf Christians as the husband, Axel, gives a thorough and well conceived portrayal, and Bertha Schoenfeld in the exacting role of the wife, Bertha, is seen at her best. The various phases in her position in relation to her husband are splendidly portrayed. Clairette Clair makes Frau Hall truly distasteful while her two daughters are ingenuously played by Flora Arndt and Annie Rub-Foerster. Ernst Holznagel, Eugen Keller, Grete Felsing, Carl Zisold, Margarete Taran, and Hans Unterkircher round out a well balanced cast.

## CHAUNCEY OLCOTT AT STANDARD

At the Standard Theater, Chauncey Olcott is the attraction for the current week. This is Mr. Olcott's first stage appearance in two years in New York. The popular Irish actor is presenting "The Heart of Paddy Whack," a sort of Irish "Daddy Long-Legs," and sings a number of songs, among them "A Little Bit of Heaven," "Who Knows," and "When Irish Eyes Are Smiling."

## NED WAYBURN RETURNS

Ned Wayburn, the American producer, who went to London a few weeks ago to stage the English revue "Zig Zag," arrived on the "New York" last week, bringing reports of the exciting journey and the condition of affairs in Europe. While abroad Mr. Wayburn, as representative for Dillingham and Ziegfeld, acquired many startling novelties—color schemes, new lighting effects and striking costume designs, to be used in forthcoming "Follies" and Century productions.

Kate Claxton, Mrs. Charles A. Stevenson, has extended the copyright under the law of 1909, on her play, "The Two Orphans" and any use, or version, or parts thereof, will be protected to the full extent of the law.

**Edna Earl Andrews** is appearing with Ethel Clifton in Miss Clifton's act called "Saint and Sinner." Miss Andrews has received much praise from the press. The act is playing the Colonial Theater this week.

*White, N. Y.*

ROBERT E. HOMANS, BILLIE SCOTT, LOUIS BENNISON,
Playing in "Johnny Get Your Gun," at the Criterion.

# "HERE COMES THE BRIDE" PREMIER

## Play by Max Marcin and Roy Atwell Has First Performance in Rochester

ROCHESTER, N. Y. (*Special*).—"Here Comes the Bride," had its premier at the Lyceum, Feb. 12. The play is by Max Marcin and Roy Atwell.

The story has to do with a struggling young New York lawyer who, believing that her gorgon of a father has persuaded his sweetheart to give him up, as she herself has given him reason to understand, gets reckless and decides to get "easy money" when the opportunity comes. It arrives at once in the form of a scheme whereby he is merely to go through the form of a marriage with a veiled woman whose identity he is never to know, whom he is never to try to see again and about whom he is never to seek information. He is to be given some money at once by two men making the proposition, and, if he fulfills the agreement entirely, he is to be given $100,000 at the end of two years, and the marriage is then to be annulled.

Should he make any inquiries, each one would substract $10,000 from the amount. He accepts the offer, and as soon as he is married, his sweetheart rushes in all prepared for an elopment that she has arranged. Then a will with peculiar terms left by an American who died in South America becomes involved, a conspiracy is disclosed in connection with it, the lawyer is amazed by the appearance of several women announced as his wives, and other things happen. One learns eventually that it is the mistaken identity farce.

Mr. Deming impersonates the lawyer with a goodly amount of skill; Miss Waldrop was well cast, and cleverly made the most of her role; Miss Eburne gave a fair idea of her exceptional character delineating ability, Mr. King emphasized again the fact that he is a sterling actor. Walter Jones gave a capital sketch as the heroine's father, and all of the others gave good support. The settings were satisfactory.

LEFFINGWELL.

# NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

(*Continued from page 7*)

## "SUBMARINE F-7"

Second Edition of "The Show of Wonders." Presented at the Winter Garden, Feb. 12.

Coming as it does just at this time, the interpolation of "Submarine F-7" into the "Show of Wonders," at the Winter Garden is especially appropriate. By changing some of the material, introducing new songs and presenting this sketch in place of McIntyre and Heath, the management was able to announce that the revue passed into its second edition at the matinee of Feb. 12, and the result warrants another visit to the Winter Garden.

If a jaded theatergoer desires a genuine thrill he could do but little better than see "Submarine F-7." That the interior working of the submersible may or may not be absolutely correct, or that the activities of man and nature are a bit rushed, does not matter in the least. The fact remains that the audience is supplied with a thrill that at times becomes intense.

The new mechanical contrivance is the invention of Henry de Vries, and in addition to showing a cross section to a submarine, the surrounding water is visible. When the periscope is above the surface its reflector enables the spectator to see the approach and attack on the enemy's fleet, and the destruction by torpedo of one of the battleships. When the sinking of the submarine seems inevitable, owing to a leak made in its side by falling wreckage, and the air in the chamber occupied by the crew is becoming exhausted, the improbable rescue of the men, who prepare to meet their death singing the national anthem, relieves a very tense moment. The situations and not the dialogue, which is stilted, are what electrify the little drama, and the effect is heightened because of the violent contrast to the frivolity of the rest of the revue.

## "THE IMAGINARY INVALID"

Comedy in Three Acts by Moliere: Translated by Katherine Prescott Wormeley: Presented by Mr. and Mrs. Coburn at the Harris Theater, Feb. 15.

| | |
|---|---|
| Argan | Mr. Coburn |
| Belline | Mabel Wright |
| Angelique | Beatrice Prentice |
| Louison | Neville May Westman |
| Beralde | George Farren |
| Cleante | Schuyler Ladd |
| Monsieur Diafoirus | Albert Bruning |
| Thomas Diafoirus | George Gaul |
| Monsieur Purgon | Howard Kyle |
| Monsieur Fleurant | Thomas E. Jackson |
| Monsieur Bonnefoi | Henry Buckler |
| Toinette | Mrs. Coburn |

The first of four matinee performances of Moliere's comedy, "Le Malade Imaginaire," an excellent English adaptation of which was made by Katherine Prescott Wormeley, was given at the Harris Theater on Feb. 15, by a competent company, headed by Mr. and Mrs. Coburn and comprising some of the players appearing with them in "The Yellow Jacket" in the same theater. Two hundred and thirty-four years ago, Feb. 17, the author was mortally stricken while playing the title role of the play, so there is historical significance in the revival.

The presentation demonstrated the immortality of "The Imaginary Invalid," as its comedy met with marked approval from a modern audience. It is a satire on doctors, their methods and their medicines, and only George Bernard Shaw has so amusingly teased physicians since that time.

Mr. Coburn played the title role, and as the peevish old hypochondriac was all that could be asked, while Mrs. Coburn, as the pert Toinette, was delightful. Others in the cast who contributed particularly to the success of the play were George Gaul, Howard Kyle, Schuyler Ladd, Beatrice Prentice, Mabel Wright, and a child named Neville May Westman. The revival was presented again on Feb. 20, and two more performances will be given on Feb. 23 and 27.

## NORA BAYES GOING WEST

Norah Bayes will give the last of her series of recitals at the Eltinge Theater on Sunday evening, Feb. 25, and will then go to Chicago to give a similar series at the La Salle Theater.

Marcus Loew is establishing five new theaters in Canada. The locations of these will be Montreal, Ottawa, Kingston, Hamilton and London. They will be similar in nature to Loew's Theater, Toronto.

# VERDICT OF NEW YORK DAILIES ON NEW PLAYS

**"MAGIC."**—SUN: In spite of its lack of conventional form—or was it because of that quality?—interested the audience to witness it in every scene. There was enough point in frequent if not brilliant wit to entertain.

TIMES: Interesting throughout, ably acted, and richly different from the dead level of theatrical farce is the new program at the Maxine Elliott Theater.

WORLD: In literary quality, Mr. Chesterton's work is quite irreproachable. There are occasional passages which command admiration for the manner in which they are expressed, if not for the matter they contain. But no amount of such superficial polish will compensate for the author's disregard or ignorance of every cardinal principle which is involved in the making of a practical and actable play.

**"JOHNNY GET YOUR GUN."**—WORLD: The play has nothing unique by way of a plot. Lacking distinction, it yet has many bright lines and constant action, although the three acts do not fulfill the whooping promise of its prologue.

TRIBUNE: A breezy and frequently highly entertaining farce, which is unlikely to be a whit less popular merely because it is a bit simple in spots.

TIMES: It was farcical melodrama of the period of 1895, fittingly cast and produced, and without Louis Bennison (as Johnny) it would have been ludicrous.

SUN: A very pleasing and acceptable entertainment, with enough of interest to sustain the plot, improbable as it was, and with enough of amusing and unexpected situations to get some hearty laughter.

**WASHINGTON SQUARE PLAYERS.**—TIMES: The Washington Square Players' third bill of their season falls pretty far short of their second and pretty far short of being a satisfying evening's entertainment. What is lacking is a successful *pièce de resistance*.

WORLD: The Washington Square Players have performed a valuable service by including "The Death of Tintagiles" in their new bill of short plays.

SUN: The success of the new bill of four one-act plays presented by the Washington Square Players hinges on how New York playgoers will take Maeterlinck's "The Death of Tintagiles." The rest of the bill consists of another tragedy, a satire and a farce, all of unusual excellence.

HERALD: Critically the plays lack much in dramatic merit, and there was a constant tendency to overacting.

**"THE MORRIS DANCE."**—SUN: If there had been half as much vivacity and movement as there was apparatus, "The Morris Dance" would have been much more successful in its purpose. With all its skillful acting and its clever scenery, its unusual prologue and its final scene, there was a plentiful lack of the essentials of good farce.

WORLD: The most outrageously tedious, prolix, perplexing and provoking piece yet written by a dramatist with a reputation to sustain.

HERALD: The program calls "The Morris Dance" an "outrageous farce," and so it proved to be. . . . Though tediously long, every one of the nine scenes was well staged.

## PRODUCTIONS ON THE WAY

A. H. Woods expects to start rehearsals of Eugene Walter's new play "A Small Town Girl" in a week or ten days. Charlotte Walker will act the title role.

A three-act play by E. Keyserling, called "The Grasshopper," has been accepted by B. Iden Payne for early production.

Oliver Morosco has placed Galsworthy's "The Fugitive" in rehearsal. An important part will be played by Annie Hughes.

## FOR BRONX PLAYGOERS

It seemed as if the entire Bronx took the road to the Bronx Opera House, week of Feb. 12 when "Watch Your Step," played to capacity business. Jack Coogan, Belle Rustand, W. H. Mack, Paula Sherman, Barrett Greenwood, Estelle Newton, Vincent J. Moore, Mr. Van Fossen, Jack Wald, Irving Carpenter, Tona Sumner and an unusually capable and good looking chorus contributed generously to a nicely balanced performance.

## THREE-ACT COMEDY

The Théâtre Français presented "L'Enjoleuse," a comedy in three acts by Xavier Roux and Maurice Bergine, at the Garrick Theater Monday and Tuesday evenings. The play made such a hit in other cities that the management decided to put it on in place of "Le Bonheur, Mesdames," which has not been properly rehearsed. The first performance of "Le Bonheur, Mesdames" will be given Feb. 21.

## MARRIED

HELEN E. PAINE, one of the dancers appearing in "Miss Springtime" in Boston, was married to Frank G. Hitchcock, a New York Newspaper man, on Feb. 10. The ceremony was performed in a Boston hotel and immediately afterward the couple went to the home of the bride's mother.

## SHUBERTS LOSE "NINA"

The announced production of the musical comedy "Nina" will not be made by the Shuberts after all. Activities came to a full stop on Feb. 17 after a month's rehearsals and with the premier scheduled a week or ten days distant. The authors announced that they had taken their piece from the Shuberts. "Nina" is the work of Cosmo Hamilton and Leslie Stuart and up to date they were unwilling to give in detail the reason for the abrupt withdrawal of their play, but declared they had placed it elsewhere. Among those who have been rehearsing with the company for the last month are Wilda Bennett, Joseph Latora, Frank Bradley, John Rutherford and Sam Edwards.

## HAYMAN LEFT $500,000

The will of Al Hayman, theatrical manager, who died recently, disposes of an estate of approximately $500,000. His wife, Minnie Hayman, is made principal beneficiary, receiving the income from the entire residuary estate. Upon her death a trust fund of $250,000 is to be established from the principal for Alf Hayman, the deceased's brother, for life, over which he is to have testamentary disposition. Alf Hayman also receives $110,000 outright. On the widow's death bequests of $25,000 each are to go to Mount Sinai Hospital, United Hebrew Charities and the Montefiore Home. Smaller bequests are made to the decedant's relatives.

ALAN EDWARDS.

Alan Edwards, who plays the part of Bruce Grant in "Love o' Mike" at the Shubert Theater, is winning extensive favor as a comedian and singer. It is his first role in a musical play, and he has brought to it a fresh and buoyant personality, a graceful presence and a fine amiability which combine to make him especially popular with the Shubert patrons. Mr. Edwards's experience covers engagements with Oliver Morosco, Winthrop Ames and various stock organizations. He is a graduate of the American Academy of Dramatic Arts, and is an athlete of distinction.

## "MAJOR PENDENNIS" CONTINUED

The result of a conference last week between John D. Williams and John Drew in Philadelphia, where Mr. Drew is appearing in "Major Pendennis," at the Broad Street Theater, was that they decided on a prolonged tour, probably through the South. At the conclusion of his Philadelphia engagement, Mr. Drew will visit Washington, and, if the present plans are carried out the Southern tour will follow. Late in the Spring Mr. Drew plans to fill an engagement at the Hollis Street Theater, Boston.

The success of "Major Pendennis" on tour has prompted Mr. Williams to postpone, for the time being, the proposed revival of "The Gay Lord Quex."

## MAY REVIVE "MR. LAZARUS"

There is a possibility that the comedy "Mr. Lazarus" will be revived with William H. Crane in the principal role. This has been a favorite hope of Mr. Crane's since the death of Joseph Brooks terminated his arrangements to star in a revival of "Father and the Boys." "Mr. Lazarus" was received in New York and other cities with considerable favor, and its sponsors have always believed that it was withdrawn too soon. Mr. Crane plans to take the piece to the Coast. B. C. Whitney is said to be interested with him in the project.

## HILLIARD REPLACES MILTERN

Three hours after he was handed the manuscript to read and approve, Robert Hilliard affixed his signature to a contract whereby he will co-star with Charlotte Walker in "The Small Town Girl," which is being produced by A. H. Woods. Originally John Miltern had been engaged for the part, that of a well-groomed, suave, elegant man-about-town, and Mr. Miltern was not the least sure that he was the sartorial ideal. On the other hand the type fits Mr. Hilliard, hence the transfer. The play will open in Atlantic City on March 8.

White, N. Y.

HERBERT CORTHELL AND TRIXIE FRIGANZA, Playing Comedy Scene in "Canary Cottage."

## NEW INCORPORATIONS

### One Week Brings Eighteen Theatrical and Motion Picture Enterprises

ALBANY, N. Y. (*Special*).—Recently organized amusement corporations having a total capitalization of $2,608,300 filed certificates of incorporation with the Secretary of State the past week. The list includes eighteen new enterprises, most of which will engage in both the motion picture and theatrical business.

The Urban Spiragraph Corporation and the Home Projector and Moviephone Company, of New York city, both having a capital of $1,000,000 have been granted a charter by the State to conduct a general motion picture business. The Band of the Trenches, Inc., with a capital of $5,000, has taken out papers of incorporation.

The new firms are as follows:

Charles Banks Theatrical Corporation, Glens Falls, N. Y. Theatrical and motion pictures. Capital $6,000. Directors: J. C. Banks, Ruth M. Banks, and K. B. Maloy, Glens Falls, N. Y.

Realty Producing Company, New York city. Motion pictures and theatrical. Capital, $10,000. Directors: James S. Watson, A. B. Stupel, and Jacob Ginsburgh, 1475 Broadway, New York city.

Kingsbery Foster, Inc., New York city. Impresario and concert managers. Capital, $1,000. Directors: Henry Hersbrun, Charles A. Davidson, and L. N. Haiblum, 60 Wall Street, New York city.

C. W. Film Service, Inc., Syracuse, N. Y. Films and equipment for theaters and motion picture houses. Capital, $5,000. Directors: B. F. Cornell, L. D. Wolfe, and Lewis Howlett. Syracuse, N. Y.

Gilhart Amusement Company, Brooklyn, N. Y. Real estate, theatrical and motion picture business. Capital, $1,000. Directors: C. M. Rosenthal, J. M. Baum, and Max Horowitz, 35 Nassau Street, New York city.

Urban Spiragraph Corporation, New York city. Motion picture machines and devices. Capital, $1,000,000. Directors: H. A. Heiser, E. D. Tolles, and H. E. Nardin, 52 Broadway, New York city.

The Home Projector and Moviephone Company, New York city. A general motion picture business in all branches. Capital, $1,000,000. Directors: Fred Von Madaler, H. H. Schuh, and William E. Bourquin, 67 Webster Avenue, Brooklyn, N. Y.

The Memorial Photoplay Corporation, New Yor city. To manufacture motion picture films and machines used in the theatrical business. Capital, $250,000. Directors: R. S. French, E. J. Abitzer, and Harry E. Hurg, 40 West Seventy-second Street, New York city.

Daylight Cinema Corporation, New York city. Motion pictures, theatrical and music hall proprietors. Capital, $250,000. Directors: J. F. Robertson, A. R. Brissel, and Alexander R. Grossman, 263 West 112th Street, New York city.

Cameragraph Film Manufacturing Company, New York city. To produce, exchange and deal in motion picture films. Capital, $5,000. Directors: F. R. Abrams, William R. Cohn, and William S. Rich, 25 East 104th Street, New York city.

Footprints Producing Corporation, New York city. Theatrical, musical, vaudeville, and motion pictures. Capital, $30,000. Directors: Charles M. Rosenthal, Joseph M. Baum, and Max Horowitz, 35 Nassau Street, New York city.

Putnam Theatrical Corporation, New York city. Theatrical, motion picture and other amusement enterprises. Capital, $12,500. Directors: Leopold Friedman, H. J. Hoebel, and C. C. Moskowitz, 1493 Broadway, New York city.

L. U. H. T. Company, New York city. Theatrical proprietors and managers. Capital, $13,800. Directors: Charles Kingsley, Rosalie Wright, and Henri Schwob, 74 Broadway, New York city.

The Daylight Motion Picture Corporation, New York city. A general motion picture business. Capital, $10,000. Directors: [illegible]

Band from the Trenches, Inc., New York city. Band and symphony concerts. Capital, $5,000. Directors: A. E. Braden, H. M. Moeller and Fernand Chevier, 47 West Forty-second Street, New York city.

L. R. P. Amusement Company, New York city. Theatrical and motion pictures. Capital, $5,000. Directors: Morris Reinhold, Louis Lenkowsky, and P. J. Peckjin, 212 West 102d Street, New York city.

Allied Sports Club, Inc., New York city. To manage theaters and conduct athletic boxing and other sporting events. Capital, $10,000. Directors: Grant Hugh Browne, Bruce McDaniel, and A. B. Clark, Princeton Hotel, New York city.

Wharton Releasing Corporation, Ithaca, N. Y. Realty and motion picture business. Capital, $1,000. Directors: T. W. Wharton, L. D. Wharton, and F. W. Stewart, Ithaca, N. Y. HENRICK.

## ACTORS' CHURCH ALLIANCE

The Actors' Church Alliance February service was held last Sunday evening, Feb. 18, at the Madison Avenue Methodist Episcopal Church, and the sermon was preached by the Rev. Worth Dippy, who spoke on "The Attitude of the Methodist Church Towards the Theater," with relation to Billy Sunday. Frederick Warde read the lesson and gave an address at a social meeting after the church services. Rev. Walter E. Bentley spoke at both meetings.

Upon the invitation of the Actors' Church Alliance and as the guests of the management, more than 1,000 ministers attended the performances of "The Wanderer" at the Manhattan Opera House last week.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 24TH

| Theater | Play | Date of Production | Number of Performances |
|---|---|---|---|
| Astor | Her Soldier Boy | Dec. 6 | 99 |
| Bandbox | The Lodger | Jan. 8 | 58 |
| Belasco | The Little Lady in Blue | Dec. 21 | 80 |
| Booth | A Fortunate Calamity | Feb. 5 | 26 |
| Bramhall | Keeping Up Appearances | Nov. 8 | 105 |
| Casino | You're In Love | Feb. 6 | 25 |
| Century | The Century Girl | Nov. 6 | 134 |
| Cohan | Come Out of the Kitchen | Oct. 23 | 151 |
| Cohan and Harris | Captain Kidd, Jr. | Nov. 13 | 126 |
| Comedy | Washington Square Players | Aug. 30 | 210 |
| Cort | Upstairs and Down | Sept. 25 | 183 |
| Criterion | Johnny Get Your Gun | Feb. 12 | 17 |
| Eltinge | Cheating Cheaters | Aug. 9 | 236 |
| Empire | A Kiss for Cinderella | Dec. 25 | 75 |
| 48th Street | The 13th Chair | Nov. 20 | 117 |
| 44th Street | Joan the Woman (film) | Dec. 25 | 123 |
| Fulton | 'Ception Shoals | Jan. 10 | 57 |
| Gaiety | Turn to the Right | Aug. 17 | 227 |
| Globe | The Harp of Life | Nov. 27 | 108 |
| Harris | The Yellow Jacket | Nov. 9 | 106 |
| Hippodrome | The Big Show | Aug. 31 | 305 |
| Hudson | Shirley Kaye | Dec. 25 | 75 |
| Knickerbocker | The Music Master (rev.) | Oct. 10 | 166 |
| Liberty | Have a Heart | Jan. 11 | 54 |
| Little | The Morris Dance | Feb. 13 | 16 |
| Longacre | Nothing But the Truth | Sept. 14 | 194 |
| Lyceum | The Great Divide | Feb. 7 | 22 |
| Lyric | The Honor System (film) | Feb. 12 | 26 |
| Manhattan | The Wanderer | Feb. 1 | 30 |
| Maxine Elliott | Magic | Feb. 12 | 17 |
| Morosco | Canary Cottage | Feb. 5 | 27 |
| New Amsterdam | Miss Springtime | Sept. 25 | 179 |
| Playhouse | The Man Who Came Back | Sept. 2 | 211 |
| Princess | Oh, Boy | Feb. 19 | 8 |
| Republic | Lilac Time | Feb. 6 | 25 |
| Shubert | Love of Mike | Jan. 15 | 50 |
| 39th Street | Old Lady 31 | Oct. 30 | 142 |
| Winter Garden | Show of Wonders | Oct. 26 | 162 |

## FROM HERE AND THERE

On Friday afternoon, Feb. 23 the American Academy of Dramatic Arts will give its fifth matinee of the season in the Lyceum Theater. A one act fantastic comedy, entitled "Fancy Free," by Stanley Houghton, and "A Scrap of Paper," a comedy in three acts, by J. Palgrave Simpson, will be presented.

Jack Rosenthal, the fourteen year old son of J. J. Rosenthal, manager of the Bronx Opera House, and Kathryn Osterman, the actress, has revealed a marked talent as a song writer in the ballad, "We're Glad We've Got You Mr. Wilson." Young Rosenthal wrote both the words and music for this piece.

Before long New York is to enjoy the rather novel sensation of a tragic comedy. The play in question is the work of Harold Brighouse, author of "Hobson's Choice," and it bears the undeniable information that "The Dead Are Dead" for a title. The piece was presented recently by B. Iden Payne at a private performance in Pittsburg.

E. H. Sothern is contemplating a series of readings in association with Mrs. Sothern (Julia Marlowe) for the benefit of the British Red Cross Society. Incidentally Mr. Sothern denied the rumor that he was to resume his tour in "If I Were King." He said the state of his health at present would not permit it.

Dorothy Conrey and Albert J. Carroll will give a program of Japanese songs and dances along with Mary Pickford's "Madame Butterfly" film at the Neighborhood Playhouse on Wednesday evening, Feb. 21. Miss Conrey was recently seen as Varinka in "Great Catharine" during Cathleen Nesbitt's absence from the cast.

Gertrude Kingston, the English actress-manager who recently invaded Broadway, is announced to take the place of Augustus Thomas at the Drama League meeting on "Drama and the Spirit of Youth," to be held at the Hunter College auditorium, Park Avenue and Sixty-eighth Street, on Friday evening, Feb. 16. The speakers, besides Miss Kingston, include Percival Chubb, President Meses, and Mary Shaw. Dr. William Bohn will preside at the meeting.

The Washington Square Players celebrated their second birthday anniversary with a supper and dance in their offices following the performance at the Comedy Theater Feb. 19.

Henry E. Pickford, well known to many theatrical people for his famous camps at Rangely Lake, which are the finest in that section, writes THE MIRROR that they had 35 degrees below zero on Feb. 14, great quantities of snow and no trains running for past two days.

When Gertrude Hoffmann severed her connections with the Cocoanut Grove it was correctly supposed that her husband, the musical director, would also leave. The vacancy left by Mr. Hoffmann as the conductor of the orchestra downstairs in the Century as well as the Grove will be filled by Anton Heindl.

A new vaudeville sketch, entitled "The Male in Question," has been written by Sada Cowan for Madame Chautard-Archainbaud, of the Theatre Odeon, Paris, and Madame Maud Thécla from Royal Opera, Covent Garden, London. The sketch will shortly be produced in New York.

Otto Motzan is writing the music for the new Winter Garden show to follow "The Show of Wonders."

Arnold Daly left Roosevelt Hospital Feb. 15, after a long and critical illness, and is back in his home. After a trip South he will resume acting the title-role in "The Master" at a New York theater.

The Washington Square Players' School of the Theater, which was established last October, will give a mid-term matinee Feb. 21, at the Comedy Theater. A bill of five plays will be presented. Two of the offerings—Stanley Houghton's "The Dear Departed" and the letter scene from "The Merry Wives of Windsor" are well known. The others which will have their first performance here, include "The Neighbors" by Zona Gale, "Boccaccio's Untold Tale," a play in blank verse by Harry Kemp and "The Wedding Guest" by Helen Kitteridge.

Sybil Vane, soprano, will give a recital at Aeolian Hall, Friday evening, Feb. 23.

The Workshop Players of Yonkers will give the first performance of "The Golden Goose" and "The King of Camarand," two plays for children, at the Workshop next Monday afternoon.

After an illness of a week, Frank Keenan, who is rehearsing a play by Joseph Noel, called "The Pawn," resumed his duties early this week.

## CONCERNING GEORGE M. BAXTER

The world of art and letters suffered a distinct loss in the death of George Mellersh Baxter on Feb. 10, at his home, Harmon-on-Hudson. Death was due to cerebral hemorrhage.

Mr. Baxter, who was forty-eight years of age, had devoted over twenty years to journalism in both this country and Europe. He began his writing career on the St. Louis *Republic*, became managing editor of the Cincinnati *Commercial Tribune*; then, coming to New York, was editorial writer on the *Times* and *Commercial Advertiser*. During the Spanish War Mr. Baxter operated and owned the Baxter Special News Bureau, being the New York correspondent of 144 newspapers throughout the country.

In 1900 he married Dorothy Usner, well known as an actress, and they went to live in Paris. Their time was spent between Paris and London, where Mr. Baxter published and owned *The American Abroad*, a weekly paper. He also was general manager of the American Press Bureau, Ltd., in London and maintained a cable service from the New York *Tribune* to the Stock Exchanged in London. He founded the League of American Artists in Paris and managed the Press Artists' League in America.

Mr. Baxter was also a writer of distinction, having written at eighteen a celebrated story called "The Testament of Judas," from which he made his play, "The King of Kings," a human drama on the Divine Tragedy.

He also wrote "Peter the Great," a Russian play; "Launcelot and Guinevere," a poetic play; "Babylon" and "Vashti," the two latter being Biblical plays. He wrote excellent verse and short stories, but did not live to see his works produced. Not being a modern writer, his plays were not of a genre desired by commercial managers.

Mrs. Baxter produced Brieux's "Damaged Goods" at the Court Theater, London, and another play by Brieux, "Woman on Her Own," at the Plaza last May under the auspices of the New Play Society, which she formed. She has also written "The Violet Widow," "The Sacrifice," and several one-act plays.

Mr. Baxter's body was taken to Sleepy Hollow Cemetery at Tarrytown and placed in a vault, and later it will be cremated at Fresh Pond, L. I.

## ACTORS' EQUITY ASS'N

### Representatives of Association to Confer with Samuel Gompers

As our regular meeting time fell upon Lincoln's Day, the Council met and adjourned to Feb. 19 without transacting any business, the election of the numerous candidates being postponed.

Representatives of the Association are to confer with the president of the American Federation of Labor, Samuel Gompers, at his request, on Feb. 22.

We are glad that members from time to time write to protest that the metaphorical shoes we sometimes offer in the generalities of this column do not fit them and, therefore, they will not put them on. Replying to one esteemed protestant of this kind a short time ago the secretary wrote:

"It is necessary in persevering with what is frequently called our 'Campaign of Education,' that we moralise from cues that arise from issues that are brought to our attention. While doing this in a general way without designating particular individuals we may at times amplify our implications to a greater extent than all of the actual facts of a concrete situation would warrant. The deficiency we had in mind when writing the paragraph to which you refer is so common among all of us that it has come to be regarded as an essential part of the acter's vocation. Because of it managers at the time of the A. E. A.'s inception publicly declared that no union of actors can ever hold together."

Let it be said again that our Association does not undertake to fix the amount of salary which a member must receive. We have never considered a wage scale and in seeking the establishment of a reasonable standard of conduct, our thoughts, except where it was our duty to protect a member in his monetary rights, have for the most part been directed to awakening ourselves and all whom we serve to the efficacy of a better professional fraternity. When we hear members assert that "It's the bank roll above everything else," or "I don't care how much manager's ask me to do, nor how often, if they pay me," it is impossible for us to feel that they fully grasp the A. E. A.'s intent or, indeed, the coöperative spirit essential to its abiding success.

If we put forth a contract with the two weeks' clause operative, of course, on either side, we must be prepared to accept its enforcement with good grace. We have had many instances in which members have shown intense bitterness, not to say malice, because they had been given the notice, and on more than one occasion managers have had to endure serious annoyance and much expense when actors have given the notice to them. In many cases our form of contract for the run of the play which does not contain the two weeks' notice clause, is to be preferred. We have in mind two notable engagements recently wherein our advice to this effect prevailed.

It should be as gratifying to all actors as it is to us to have managers declare their active approval of the association. A letter from the firm of Winchell Smith and John L. Golden came to the secretary the other day and it contained the following:

"In conclusion we wish to thank you for bringing this matter to our attention and to assure you that, as we give every actor in our employ Actors Equity contracts exclusively, we are more than desirous of affording your organization full knowledge of the treatment accorded those we engage."

Messrs. Smith and Golden at present have more than thirty actors in their employ.

BY ORDER OF THE COUNCIL.

## CLOSE "BEAUTIFUL UNKNOWN"

Last week the Shuberts decided to close the new musical comedy "The Beautiful Unknown," in Baltimore, on very short notice. At present it seems that the piece will be shelved.

## PLAYERS ENGAGED

Scott Cooper, Harold Vosburg, and Clara Burke have been engaged by the S-M Producing Company for leading parts in "Stocks and Stockings."

Mary Boland has been engaged by the Frohman Company for Vachell's play, "The Case of Lady Camber."

The cast for "The Small Town Girl," Eugene Walter's comedy, in which A. H. Woods is to present Charlotte Walker, has been completed. It includes John Miltern, Edward Abeles, Mrs. Stuart Robson, George Le Guere, Gladys Alexandra, and Regina Richards.

Dorothy Rodgers is now playing one of the leading roles in "Flora Bella," on tour.

Margaret Edwards, who appeared as Truth in the film "Hypocrites," has been engaged to do a dancing specialty at the Cocoanut Grove.

Arthur McChesney will play an important role in John D. Williams's production of "Our Betters."

Nat Carr, Kerr and Weston, and Miller and Hack, all vaudevillians, have been placed under contract with the Shuberts, to appear in Winter Garden productions.

After understudying the lead in "The Guilty Woman" for three weeks, Frank B. Dufrane opens in the part in Johnstown, Pa., succeeding John Davidson, who returns to Broadway productions.

# EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

E. L. B. H., Boston.—"Sam" Lucas died Jan. 11, 1916.

E. A. DE C., Chicago.—Our records do not show that Viola Allen ever supported E. H. Sothern in "If I Were King."

G. J. K., Buffalo.—Edmund Breese was featured in the "To-Day" company that played Buffalo, but we have not the complete cast.

C. C. E., Northampton, Mass.—There is no story concerning the news item you read. J. Harry Benrimo is the full name, though Benrimo prefers having his name used without the initials.

J. A. S., New York.—It was Yvonne Garrick who played in "The Boomerang" during the absence of Martha Herman, Miss Garrick is now with the Theatre Francais Co. at the Garrick Theater, New York.

PITTSBURGH READER.—Before appearing as Youth in "Experience," Conrad Nagel played in "The Natural Law." (2) Carl Brickert was last with the Overholser stock in Oklahoma City, Okla. We may publish a picture of him on our stock page soon.

MIRROR READER, Cincinnati.—Marguerite Courtot is with the Famous Players M. P. Co. (2) T. Roy Barnes has appeared in "At the Ball," "See My Lawyer," and "Katinka." (3) Jack Barrymore is with Selznick Pictures.

M. E. F., Boston.—Henry E. Dixey is at present in vaudeville, but plans to give weekly dramatic readings in the East in the future. Before his vaudeville engagement he appeared in "Treasure Island," and previous to that in "Mr. Lazarus."

INTERESTED READER.—We do not know just when Katherine La Salle made her stage debut, but some of the plays she has appeared in, besides stock engagements in various cities, are "The Hannock Mystery," "The Master Mind," "Kick In," "Hit-the-Trail Holliday" and "The Thirteenth Chair." She has also appeared in motion pictures.

YANKEE SUBSCRIBER, Philadelphia.—Alexandra Carlisle is not playing at present. Her last engagement was in "Take Your Medicine," which was withdrawn. It is possible that the play will be rewritten. (2) Since her appearance in America in "The Marriage Game," in Oct. 1913, she appeared in "Driven" in London in June, 1914; in "The Money Makers," in New York Oct., 1914; in "Driven," in New York in Dec., 1914, and "Rosemary," in Jan., 1915, and in that play on tour. In Jan., 1916, she played with E. H. Sothern in "David Garrick," and later in "If I Were King," and "The Two Virtues," on tour.

## DIED

EDITH HUTCHINS, formerly a comic opera prima donna, died in Kansas City recently, after an illness which began eight years ago, when she retired from the stage. She sang with the Boston Opera Company and in Henry W. Savage's and Augustin Daly's companies. Miss Hutchins was a granddaughter of Rev. Hiram Hutchins, a Brooklyn pastor.

EDGAR HALSTEAD, a member of the "Hit-the-Trail Holliday" company playing in Cleveland, died suddenly in that city on Feb. 13. He was about 50 years of age and an excellent actor. He had been under the Cohan & Harris management for several years, appearing in "Forty-five Minutes from Broadway" and "Seven Keys to Baldpate." All this season Mr. Halstead had been appearing in "Hit-the-Trail Holliday."

MARTIN LEHMAN, manager of the Orpheum Theater in Kansas City and well known and liked by every performer playing over the Orpheum circuit, died in Los Angeles after an illness of almost a year. "Pop" Lehman, as he was affectionately known to the vaudeville actors and actresses in this country, was a beloved figure in their large world, and many a performer and manager owes his success to him. In the theatrical history of Kansas City Mr. Lehman figured prominently. He was one of the prime movers in making it.

WILLIAM L. BECKER, general musical director for the William Fox enterprises, died Feb. 12 of bronchial pneumonia at his rooms at the Elks' Club, New York. He was thirty-nine years of age.

ENRICO MURISE, a classical dancer appearing with Gertrude Hoffmann at the Cocoanut Grove, died in Bellevue Hospital of pneumonia on Feb. 16.

RICHARD MARSTON, one of the oldest scenic artists in this country, died suddenly of heart disease, Feb. 16, at his home, 460 West 149th Street, New York, at the age of seventy-five. Mr. Marston designed the scenery for the original productions of "The Black Crook," "The Two Orphans," and numerous other plays. Up to the time of his death he was actively engaged with the firm of Dodge and Castle.

VIOLET SIDNEY, formerly a dancer with Dillingham productions and part owner of the Athletic Dancing Studio, died Feb. 15 at her home, 63 West 124th Street.

MCDOWELL.—In Los Angeles, Cal., Jan. 29, Fanny Reeves McDowell, widow of the late Eugene McDowell, and mother of Claire McDowell Mailes. As Fanny Reeves she was leading lady for A. M. Palmer and other Broadway houses, but owing to deafness was compelled to abandon the stage. She is survived by her daughter, Claire McDowell Mailes, and two grandsons, Robert Mantel Mailes, and Eugene McDowell Mailes. She was buried in California.


NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings, at 8.30. Mat., Wed. and Sat., 2.30.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS
A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris (Formerly Candler Theatre). Evgs., 8.20; Mats., Wed. and Sat., 2.20. Phone, Bryant 6344.
Cohan & Harris present
Captain Kidd, Jr.
A FARCICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St. Evgs. at 8.30. Mats. Thurs. and Sat. at 2.30.
David Belasco presents
FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

LYCEUM 45th St. and Broadway. Evs. 8.30. Mats., Thursday and Saturday, 2.30.
HENRY MILLER in
The Great Divide
By William Vaughn Moody.

Republic Theatre, W. 42nd Street. Evenings at 8.30. Matinees, Wed. and Sat., 2.30.
Selwyn & Co., present
JANE COWL IN LILAC TIME
A New Play by Jane Cowl and Jane Murfin.
"Delicate in treatment and tender in sentiment, 'Lilac Time' is an appealing romance overshadowed by war."—Chas. Darnton, Eve. World.

MANHATTAN OPERA HOUSE
34th St., West of Broadway. Evgs. at 8:15. Matinees, Wed., Sat. and Washington's Birthday.
THE WANDERER
With the greatest cast ever organized in the history of the American Stage. Prices, 25c., 50c., 75c., $1.00, $1.50. Popular Matinee Wednesday, 25c. to $1.

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
Music by Kalman. Book by Bolton.

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
KLAW & ERLANGER present
Elsie Ferguson
In a new comedy of today
SHIRLEY KAYE
By HULBERT FOOTNER

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger ..... Managers
LAST WEEK
DAVID BELASCO presents
David Warfield
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER
Monday, Feb. 26—GEORGE ARLISS in "THE PROFESSOR'S LOVE STORY."

GEO. M. COHAN'S Theatre, B'way, 42d Street. Tel. Bryant 300.
Evgs., 8.30. Matinees, Wed. and Sat., 2.30.
KLAW & ERLANGER - - Managers
Henry Miller presents
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

LIBERTY West 42d Street. Evgs., 8.30. Mats., Wednesday and Saturday, 2.30.
HENRY W. SAVAGE offers
The New Musical Comedy
HAVE A HEART
In Cast are
Louise Dresser, Eileen Van Biene, Billy B. Van, Marjorie Gateson, Thurston Hall, Donald Macdonald, Flavia Arcaro, James Bradbury
AND BEAUTY CHORUS

CORT West 48th St. Phone Bryant 46. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
Season's One Substantial Success
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE KELLERMANN (Herself)
In a new WATER SPECTACLE
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 3038 Bryant. Evenings, 8.30. Matinees, Wed., Thurs. and Sat., 2.30.
William A. Brady presents
THE MAN WHO CAME BACK
By John Ehkert Goodman.
With a strong cast, including
MARY NASH and others.
EXTRA MAT., WASHINGTON'S B'DAY.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.30.
48th Street
Matinees Thursday & Saturday, 2:30
THE 13th CHAIR
By BAYARD VEILLER

Winter Garden B'way & 50th Phone 2330 Circle
Evgs 8.00. Mats., Tues., Thurs. and Sat., 2.00.
SHOW of WONDERS
Introducing the Startling Spectacular Sensation SUBMARINE F-7

Shubert 44th St., W. of B'way. Phone 4530 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
A Comedy with Music
Love O' Mike
EXTRA MAT., WASHINGTON'S B'DAY.

BOOTH 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.
MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"
EXTRA MAT., WASHINGTON'S B'DAY.

39th St. Theatre, near Broadway. Phone 413 Bryant. Evenings, 8.25. Mats., Wed. and Sat., 2.25.
EMMA DUNN in the Sensational Comedy
"OLD LADY 31" Extra Mat. Feb. 22nd.

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15. Mats., Wed. and Sat., 2.15.
Musical Comedy Success
YOU'RE IN LOVE
EXTRA MAT., WASHINGTON'S B'DAY.

ASTOR THEA., 45th St., and Broadway. Phone 327 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
CLIFTON CRAWFORD
HER SOLDIER BOY
ADELE ROWLAND | PETE LYDY
EXTRA MAT., WASHINGTON'S B'DAY.

LITTLE Theatre, 44th, W. of B'way. Evgs. 8:45. Mats. Wash. B'day & Sat., 2:30. The
Morris Dance
By GRANVILLE BARKER
Founded on Robert Louis Stevenson and Lloyd Osbourne's novel, "The Wrong Box."

MOROSCO Theatre, West 45th St. Evgs. at 8.15. Matinees Wed. and Sat., 2.15.
OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS
Canary Cottage
With TRIXIE FRIGANZA
CHARLES RUGGLES & HERBERT CORTHELL

LONGACRE Theatre, 48th St., W. of Broadway. Evgs., 8.30; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

# NEWS OF STOCK PLAYS AND PLAYERS

## WINNING IN WICHITA

### Florence Lewin Players, Who Are Producing First-Time Productions

The Florence Lewin Players, managed by Hawkins and Kibbee, at the Empress Theater, Wichita, Kan., has established the fact that people in Kansas will sustain creditable actors. The managers are schooled in their business. They were formerly connected with the Alcine Players at the Crawford Theater, Wichita. The managers recently produced at the Empress, for the first time, "Where the River Shannon Flows," by W. C. Herman, who has written other plays which have been successful and has put expectation on tiptoe. "Where the River Shannon Flows" has been called another "Peg o' My Heart." It was rapturously accepted by Wichita. Mr. Herman's other plays given by the Lewin Players were "By Order of Court" and "The Net." He has directed all of his plays that have been seen at the Empress.

FLORENCE LEWIN,
Leading Lady, Lewin Players, Wichita, Kan.

ALBERT VEES,
Leading Man, Lewin Players, Wichita, Kan.

Miss Lewin, the leading lady of the company, which is named in her honor, has a strong hold on the esteem of Wichita playgoers. No stock player here has ever been more popular. Albert Vees, the leading man, was with the Bronx Theater Stock in New York, and is one of the winning accessories of the company. Robert Milton Lane, who was in the support of Nat C. Goodwin, Mrs. Langtry, James O'Neil, Kate Claxton and others, has joined the company. He was Corse Payton's first leading man at the Lee Avenue Academy, Brooklyn, and has been associated with Cecil Spooner, Edna May, Jessie May Hall, Malcolm Williams, and other well-known stock people. The Empress Theater seats 900 and plays at popular prices. Roster of the company: Frank Hawkins and Guy B. Kibbee, managers; Florence Lewin and Albert Vees, leads; Elroy Ward and Beulah Gwyne, seconds; David Gossett, comedians; Guy Kibbee, characters and stage-manager; Elizabeth Stuart, characters; Arthur Collins, general business; Robert Milton Lane, characters and general business; Elmer Gilbreath, juveniles and general business; Harriett Amie, general business. House staff: Frank Hawkins, manager; Maude Graham, treasurer; P. N. Bronson, advertising agent; Edna L. Shaw, press representative; O. K. Parrett, scenic artist; A. P. Willard, asst. carpenter; Tom Bragonier, electrician; Fred Brotton, props; Jack Barlow, assistant props.

## BAINBRIDGE'S "RED MILL"

MINNEAPOLIS, MINN. (*Special*).—Montgomery and Stone themselves are appearing in the city in "Chin Chin," but those who are not fortunate enough to see "the real thing," may witness a mighty good imitation in Manager Bainbridge's offering of "The Red Mill," at the Shubert, with Raymond Crane and Alonzo Price playing the original Montgomery and Stone roles of "Con" Kidder and "Kid" Conner. As usual, Crane lives up to his reputation as a funmaker, while Mr. Price, who is also stage director, proves an able partner for the versatile Crane. At the last moment, because of the sudden illness of Florence Mackie, prima donna, Kathryn Taggert, on short notice, was compelled to take Miss Mackie's role of Gretchen, the Burgomaster's daughter, and her performance was singularly excellent. As the Burgomaster, Francis J. Boyle gave a clever performance; Mary Kilcoyne, in the part of the French Countess afforded the audience much opportunity for laughter; and as the Governor of Zeeland, Henry Coote's voice seemed to be in unusually good trim. As Tina, a barmaid, Eulalie Young proved most winsome, but Billy Lynn's role of Willem afforded him no chance for his dancing, which always is an added attraction. Although not a stranger to Minneapolis by any means, Tena Murphy Sheehan made her debut as a member of the Bainbridge Light Opera company. She made a very charming Bertha, the Burgomaster's sister, and her solos were most pleasing. Others in the cast included: Peter MacArthur as the sheriff, Edward Smith as Captain Doris Van Damm, and Charles Page as Joshua Pennefeather, all of whom contributed excellent bits. CAROLINE BEEGE.

## "BROADWAY JONES" IN SPOKANE

SPOKANE, WASH. (*Special*).—American: An ovation greeted Ralph Cloninger's return to the cast in "Broadway Jones," week Feb. 4. Cloninger recently recovered from an appendicitis operation. In the name part he had the center of the stage most of the time, and made the character what the author intended, carefree and happy. As Robert Wallace, Jones's chum, Ben Erway, had the other heavy role; he handled the situation well; as Josie Richards, the auditor of the gum company, Miss Arnold was pretty and businesslike, making the most of the small amount of work required of her; Laura Bullivant as the judge's son, was cute, and made a hit with the crowd; Carl Caldwell made Judge Spotswood just what one would expect him to be, and May Roberts as his wife was good; Harry Leland, always popular with American audiences, received a good hand on his entrance as the foreman; Mabel Gilbert's character, make-up and work, particularly in the first act, were of the highest order; as Clara Spotswood, Alice Kennedy was the giggling girl and brought out many laughs. Nelll McKinnon, Jack Fraser, Frank Taylor, William Heater and L. Victor Gillard, cast in the smaller parts, were adequate. "The Girl He Could Not Buy" is underlined.

ROBERT S. PHILLIPS.

## SHEBOYGAN'S BEST STOCK

SHEBOYGAN, WIS. (*Special*).—Sheboygan Opera House (J. Vandervaart, mgr.): The best stock company Sheboygan has had in many seasons opened Feb. 4-11. The Sherman Kelly Stock is composed of the following exceptionally clever people: Sherman Kelly, Everett Walker, Raymond Temple, Frank McHugh, M. A. Francillon, Billy B. Ray, Burt Hughes, Dess Temple, and the La Grande Sisters. The plays presented during the week were "Cinderella Girl," "He Didn't Mean to Do It," "The Artist's Model," "Peggy from Paris" (a fine musical number), "The Country Boy," "The Burglar," "Whose Little Maggie Are You?" "The Morning After the Night Before." The company carries its own orchestra. Especially worthy of mention is Raymond Temple of the *Vaudeville Review* for his fine work. Thomas H. Ince's "Civilization" 12-15 to big business.

W. H. Stoddard, formerly manager of the local opera house and until recently of the Henry Boyle Theater, Fond du Lac, paid us a flying visit last week. Mr. Stoddard has a host of friends in this city who would like to have him come back to stay.

JOHN G. FROIDEL.

## THREE DATES IN DES MOINES

DES MOINES, IA. (*Special*).—The Princess Players are seen to advantage in "The White Sister," week of Feb. 11. Elsie Riger as the sister was splendid, especially in the emotional scenes, which she played with a great deal of sincerity; John Warner gave a most satisfactory performance as Captain Severi; Eleanor Brent as Countess Chiaramonte was splendid in a most unsympathetic role; William Forestelle as Basili and Arthur Young as the Monsignor gave excellent support; Mrs. Morrison as Madame Bernard, Jerome Kennedy as the Doctor, Tamzon Maunker as the Portress, and Jack Marvin as Bresca in minor parts were most adequate. "Mamzelle" week Feb. 17, for the first season; "Polly of the Circus," week Feb. 25.

KAHN.

## "CRUCIFIXION," PASADENA

### First Production of European War Play by Savoy Stock Company

PASADENA, CAL. (*Special*).—The production of a new play from the pen of Ellis Pierce at the Savoy here week Feb. 4 has aroused considerable interest in the southern California. "Crucifixion" is a drama of the European war, and in construction and dialogue is along unusual lines. It is given under the direction of Gilmor Brown, being the third original play he has produced this season, "The White Bird," by Marjorie Driscoll, and "Just Mammy," by Sybil Jones, being the other two.

"Crucifixion" is in three acts or episodes, with a brief prologue and epilogue. The prologue is laid in America, with three young men—English, French and German—working together in a printshop during the early days of the war. The succeeding episodes take up the scenes in England, France and Germany in which the three men, enlisted as soldiers, figure, and the prologue returns to America and the printshop to bring the message of hope out of the darkness. The play vividly and dramatically presents the results of war upon the minds and characters of those involved. There is much powerful character drawing, not only in the leading figures of the play but in the minor characters who are interwoven in the story to complete the picture. The change in the young soldiers is strongly sketched and the blasting effects of war and its horrors on the minds of the people living in its midst is portrayed with graphic effect, especially in the French and German episodes.

The Savoy Players are now in their twenty-fifth successful week. "Bobby Burnett" week Feb. 11.

Two Eugene Walters plays have been presented by the Savoy Stock company during the past two weeks, Jan. 31-Feb. 5, "The Wolf" and "Paid in Full," both receiving a very satisfactory production. Particularly interesting character work by Orrin Knox was done in both plays, as McTavish in "The Wolf" and Joe Brooks in "Paid in Full." Gilmor Brown gave an excellent presentation of Jules Baubien in "The Wolf" and the Captain Williams of J. M. Castleman in "Paid in Full" was effective. Plans for special subscribers' nights every Tuesday are made by the Savoy Players. Each week a one-act play of particular literary or dramatic merit and not of the usual box-office appeal will be presented. For the first of these "The Stronger," by August Strindberg, has been chosen, and plays of a similar high type will follow during the season.

"The Blue Prince," by Alice Riley, is being rehearsed by a cast of amateurs, largely children, under the auspices of the Children's Education Theater Society, which recently presented "The Moving House," by Pauline Mackie Hopkins of New York.

"Fair and Warmer" and "It Pays to Advertise" have been recent road shows playing at Clune's Pasadena Theater.

MARJORIE C. DRISCOLL.

## MOZART'S "LITTLE LOST SISTER"

ELMIRA, N. Y. (*Special*).—Capacity business greeted the Mozart Players strong production of "Little Lost Sister" at the Mozart, Feb. 12-17, the offering proving one of the most attractive of the season. Harriett Duke had the big part of Mary Randall and she carried it in splendid fashion, receiving many expressions of approbation. Ably aiding her was Edward Everett Horton in the attractive role of Harry Boland, the well-liked leading man, scoring an emphatic hit, Happy Dan Maloy was pleasingly cast as Michael Grogan and did well, Lillian Stuart was a most adequate Patience Welcome and Hazel Corinne pleased greatly as her younger sister Elsie; Lee Sterrett made a strong John Boland and J. Harrison Taylor carried the unpleasant part of Martin Druce in a forceful manner; Charlotte Wade Daniel as Mrs. Welcome added greatly to the strength of the cast and Herbert Light, a newcomer, jumped into instant favor in the role of Harvey Spencer. Dave Callis and Girard Patterson did well in smaller parts. The production was correctly staged by Lee Sterrett and the incidental music, under the direction of Carle Otis, pleased greatly. "Along Came Ruth," 19-24.

J. MAXWELL BEERS.

## "THE SPENDTHRIFT" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players, at the Orpheum, gave an excellent presentation of "The Spendthrift" Feb. 4-10 before medium houses. Phoebe Hunt in the title-role interpreted the part with skill, accuracy and finish, while Norman Hackett showed his ability to the best advantage as leading man. Both Miss Hunt and Mr. Hackett were accorded a hearty reception on their appearance after an absence of a month or two from the city. Fanchon Everhart, Dora Mae Howe, Marion Grant, Corbett Morris, William C. Walsh, and Norman Fusier gave efficient support. Same company in "Seven Keys to Baldpate" 1-17.

BENJAMIN F. MESSERVEY.

## KEITH PLAYERS, UNION HILL, N. J.

Edward Locke's play "The Revolt" is one that leaves no lasting impression of merit despite whatever capable interpretation it may receive at the hands of a company of players. The interest which the play elicited from audiences here the past week soon lagged after the final curtain had been rung down. It is the play of which there remains but wholly pleasant remembrances which make for the success of a stock organization and tends to promote interest in the efforts of its members. Theatergoers voiced due recognition of the work of Evelyn Varden, Charles W. Dingle, and Joseph Lawrence in the roles of Anna Stevens, John Stevens, and The Prude, respectively. Jessie Pringle in the role of Mrs. Biddle again pleased her many admirers. She has the happy faculty of amusing her audiences whenever she wills, and sometimes despite her efforts not to do so. Others were Charles C. Wilson, Arthur Griffin, Aubrey Bosworth, Arthur Mack, Frank Armstrong, Belle D'Arcy, Mildred Florence, Hazel Housley, Clare Duane, and little Margaret Lapsley. Chauncey Olcott's success, "The Isle o' Dreams," is the medium being used the current week to exploit Charles W. Dingle's talent as a tenor in the rendition of various popular airs.

A. E. GREWE, Jr.

## "CHOCOLATE SOLDIER" IN K. C.

KANSAS CITY, MO. (*Special*).—Grand Opera House (Everett Wilson, manager): Never before has the amusement seeking public of Kansas City had the privilege of holding for an indefinite engagement such a talented organization as William J. Flynn has in his Opera Players, now in the third week of their season here. Their first two bills were worthy of much praise, but "The Chocolate Soldier," this week, is scoring the greatest success, and very worthily, too. It is splendidly mounted, the costumes fresh and of beautiful design, and the handling of the piece is excellent. George Natanson, in the title role, was highly successful; Maude Gray, as Nadina, endeared herself still further, while J. Humbird Duffey scored an emphatic hit as Alexius. Mat Denley, Billy Kent and Sarah Edwards added to their popularity, while Harry Fender and Patsy Murphy contributed a Bulgarian dance that was a surprise hit. "The Spring Maid" was given a redemption from the memories of her other appearance here in the hands of an incompetent road company.

JACK MCCLEERY.

The Patti McKinley Players, under the management of Dave Heilman, are playing an indefinite engagement at the Orpheum in Zanesville, Ohio.

ELSIE ESMOND.

Elsie Esmond closed a twenty weeks' engagement as leading woman of the Shubert Theater Stock, St. Paul, Minn., on Jan. 27. Upon her leaving the company, C. M. Flandreau, one of the leading critics of the Middle West, wrote in the St. Paul *Pioneer Press:*

"Now that Elsie Esmond is no longer with the Shubert company, and one can look back upon the many parts she so successfully played in the light of a completed work, I greatly doubt if anyone could be found whose admiration for her talent, and interest in her strikingly varied portrayals, ever reached the point of standing still. Never having had the pleasure of meeting Miss Esmond, I am happily spared the necessity of suspecting myself of prejudice in recalling not only the quiet charm of her personality, but its unusual depth. With a flexible voice of a most agreeable quality, a seemingly spontaneous play of facial expression, and a girlish figure that could radiate frivolity almost if not quite as convincingly as commanding dignity, with a really moving capacity for disclosing a concealed emotion and lifting it by gradual and natural stages into a powerful climax, and with a technical sureness that never wavered, no matter who or what went wrong in a production, Miss Esmond invariably created something definite, different and valuable. She has left behind her a whole picture gallery of attractive and interesting women."

## BROOKLYN'S 5TH AVENUE

BROOKLYN, N. Y. (*Special*).—Playing to a succession of crowded houses with hundreds turned away nightly, Eugene Walter's famous play, "Fine Feathers," was given a production last week by the Fifth Avenue Theater Stock company. All the players were seen at their best, the popular leading lady, Miss Irene Summerly as Jane Reynolds, portraying a difficult character with ability, naturalness and admirable restraint. Mr. McWatters, the leading man who is also a big favorite with the patrons, gave an excellent rendition of Bob Reynolds, originally played by Robert Edeson. All others were fully up to requirement.

The play contest has started off with a rush and Manager Jack Horn has received over thirty plays to date, the contest being restricted to Brooklyn writers, and as the play will be reviewed by all the prominent New York and Brooklyn managers and critics, with a view to a Broadway production, it will give a chance to some unknown author to get his efforts before the public free of charge.

## "NOBODY'S WIDOW" IN SALEM

SALEM, MASS. (*Special*).—Manager Katzes, of the Empire, by special arrangement with David Belasco, offered Blanche Bates's and Robert Edeson's former success, "Nobody's Widow," week Feb. 12. The good-sized audiences enjoyed every minute. The bulk of the work fell on the very capable shoulders of Julian Noa and Jane Salisbury in the roles of the Duke of Moreland and Roxana Clayton. Mr. Noa plays with an ease and finish hard to equal, and in his reading of comedy is delightful. Miss Salisbury, the new leading lady, is evidently destined to be a great favorite in Salem, for she has already won a secure place in its affections; She is young, attractive, and an accomplished actress; her work as Roxana Clayton was fresh, spontaneous and showed a delightful sense of humor. Florence Hill was her usual capable, vivacious self as Betty Jackson, contributing some excellent comedy, and Elmer Thompson as the always tired Neddie Stephens was very good. Miss King, Miss Knowles, Mr. Mack and Mr. Thayer, making up the balance of the cast, contributed excellent support. Week Feb. 19, "The Girl from Out Yonder."

DOROTHY BENNETT.

John Loveridge, manager of the Orpheum Theater at Hammond, Ind., opened a stock at that house Feb. 8, which is headed by Grace Baird and James Copper. Includes Mabel Thorn (Mrs. Loveridge) as ingenue, and the following people placed by the American Theatrical Agency of Chicago: Harry Kennett, Edward Keane, Frank Morris, Harrison Rank, Leila Hill, Claude Allen Lewis, and Charles Oldmeyer.

## "DIVORCE QUESTION"

NEW BEDFORD, MASS. (*Special*).—The unparalleled success of the All Star Players continues without abatement at the New Bedford Theater, where "The Divorce Question," by the Rev. William Anthony McGuire, a Catholic priest, was presented Feb. 12-17. Enid May Jackson as Mamie, a character that affords the actress considerable scope, illumined the role here and there by delicate touches of whimsical humor and at other times sombered it by deep and touching pathos. She played the very difficult part forcefully but with marked discrimination, and in token of the high quality of her interpretation she was again and again called before the curtain. Alfred Swenson's representation of Rev. William Jerome fairly electrified the audiences by its extraordinary force, reality and intensity. His elocution is extremely clear, easy and unaffected, and he manifests the full complement of strength, dignified bearing and serious purport in the dramatic episodes. William J. Townshend as Dopie Doe made the most of a part replete with the richest opportunities; Carrie Lowe's fine portrayal of Mrs. Rogers Manners gave an ample display of her versatility, and she was the recipient of hearty plaudits; Bob McClung was excellent as Herbert Lockwood, entirely deserving the commendations showered upon him; Arthur Larue as Harold Kickelbush sustained his role with noteworthy skill and careful study; Dorothy Beardsley scored another hit as Catherine Spaulding. There is a piquant sauciness about this tactful little woman that is irresistible; Fred Sutton was remarkably good as Mike Leitler, and the veteran actor and fine old gentleman, Tom Whytte as Patrick Kelley, contributed one of those elaborate character studies by which he has earned distinction; Arthur Ritchie, the able stage director, has worked like a veritable Trojan and shares in the glory. The scenery for the production, which is exceptionally fine in all its details, was painted by Clarence Hanson. Warren O'Hara, manager of the All Star Players, has fully earned his reputation as a business man of rare shrewdness, skill, indomitable courage and energy, high character and integrity. He is a young man of singularly attractive personality, and is a systematic and indefatigable worker. Mr. O'Hara succeeds because he has the good will, the confidence and the kind co-operation of his players, his patrons and the press.

WALTER S. MACPHAIL.

## FUN RIOT AT THE ELSMERE

Fun ran riot at the Elsmere Theater, week Feb. 12, when the popular Elsmere Theater Players presented the farce comedy, "Mamzelle." It were difficult to find a more ridiculous entertainment than the second scene of the second act, where the stage of Foster's Theater is shown during a performance, with Clay Clement, Harold Kennedy, Jack McGrath, Crosby Little and William E. Blake directing remarks to the players from their seats in the theater proper. Unrestrained laughter accompanied this whole scene from which nothing was omitted, not even the hysterical woman who had to be helped out of her seat. Mary Frey acted with her accustomed spirit and charmingly rendered the strong numbers that fell to Mamzelle. May Fowler, Samuel Godfrey and Miss Little gave valuable contributions to the able performances of Messrs. Clement, Blake, Kennedy and McGrath. Week Feb. 19, "Potash and Perlmutter."

IDA C. MALCOMSON.

## "THE BLUE MOUSE," SOMERVILLE

SOMERVILLE, MASS. (*Special*). — "The Blue Mouse" by the Somerville Theater Players, week Feb. 12. A tremendous house greeted the holiday opening matinee and all were enthusiastic in the extreme.

Arthur Howard as the husband who gets himself the appointment of Division Superintendent, incidentally getting into a lot of trouble, was seen in one of the best roles in which this popular favorite has so far appeared in since his arrival in Somerville, while Adelyn Bushnell, the new leading lady, who opened in last week's offering, "Maggie Pepper," appeared in the title role and will positively be the idol of the town ere the week is out. Other members who appeared to particularly good advantage were Jack Lewis, Brandon Evans, Betty Barnicoat, John Dugan, Erina Irwin, Edward Baily and Elbert Benson. "Green Stockings," current week.

CLYDE E. MCARDLE.

## DUBINSKYS PLAY "CHECKERS"

ST. JOSEPH, MO. (*Special*).—"Checkers" was the bill by the Dubinsky Bros. Stock company, Feb. 11-17, and it was deservedly a great success. The stage setting was unusually pretentious and added an air of realism and made a fine background for the fine acting by the company. Artist Fred Butler deserves the highest praise for the excellent scenic work he is putting up for this company. Ed. Dubinsky was particularly happy and effective as Checkers, and attractive little Eva Craig as Pert Barlow made a fine and sufficient reason for his liking the community. The entire company were agreeably cast and took full advantage of their opportunities. Business crowded.

JAMES A. DUNCAN, JR.

Dick Elliott and Mattie Goodrich have closed with the Jack DeForrest Stock company, which is still at the Krug Theater in Omaha, Neb., and doing fairly well, according to reports reaching Chicago.

## "TOO MANY COOKS," BY WILKES

SALT LAKE CITY (*Special*).—"Too Many Cooks," remarkably well staged by Huron L. Blyden, was cleverly presented by the Wilkes' Players, week Feb. 4. The building of the house on the stage is an interesting feature of the performance and shows a perfection of detail in stage effect. Miss Nana Bryant was particularly winsome as Alice Cook, and "Cliff" Thompson, as Albert Bennett, who is at his best in the interpretation of comedy roles, gave a finished performance of the harassed young fiance; Charlotte Treadway, as the friend of Alice Cook, proved herself possessed of ability as a character impersonator of exceptional order; Cecil Kirke does good work as Bennett's friend. The other members of the company gave excellent support and the production as a whole was up to the standard established at this house.

"The Witching Hour," the telepathy play by Augustus Thomas, was given a better production by the Wilkes Players than the road companies essaying similar plays. First honors belong to Nana Bryant as Mrs. Whipple and Huron L. Blyden as Justice Prentice; Frederick Moore gave an excellent performance of Jack Brookfield; "Cliff" Thompson gave a remarkably clever performance of Clay Whipple; George Barnes was well cast as Frank Hardmuth and gave a finished performance; Cecil Kirke did an excellent bit of work as Tom Denning; Frank Bonner brightened the play with some choice bits of comedy as Lew Ellinger; and Ferdinand Munier was up to his usual standard as Judge Henderson. In the two years Mr. Blyden has been directing at the Wilkes Theater he has maintained a reputation for artistic stage settings seldom seen in a stock production.

ANCYN T. MCNULTY.

## FIELDS AT WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—Loomer: Marguerite Fields Stock company, a Harry A. March enterprise, opened Feb. 13 with "Along Came Ruth" to good house, followed by "The Tongues of Men," "The Man on the Box," "Mrs. Dane's Defense," "A Widow by Proxy," "Fine Feathers," and a matinee for ladies only for "Wife or Affinity or the Price." All the plays received fair average patronage. Marguerite Fields received fine support from Ralph Campbell, Sidney Macey, Rogers Fields, Louis Herron, Alma Blake, Leslie Bassett, Hal Chaflin, Thorald March, Charles Wells, Gertrude Laveau, Madelyn Kent. The scenery and costumes of the productions were adequate.

C. C. PALMER.

## REST FOR WINIFRED ST. CLAIRE

PATERSON, N. J. (*Special*).—After inspecting his new theater in Kokomo, Ind., Earl D. Sipe, manager of Winifred St. Claire, has returned to Paterson and is making arrangements to install Miss St. Claire and her company for a short season at the Trent Theater, in Trenton, N. J., during the Easter season. The St. Claire Playhouse in Paterson will continue as heretofore. This is being done in order to give Miss St. Claire a well-earned rest, who has been playing continuously for three years without a vacation. Miss Nola Mercer will be featured at the Paterson playhouse during the intervening time.

## GRAFTON PLAYERS, FT. WAYNE

FT. WAYNE, IND. (*Special*).—The Grafton Players, now at the Temple Theater, Ft. Wayne, Ind., are in their eighth week, Feb. 10, and it bids fair to be a success. The roster of the company is as follows: Jane Aubrey, leading lady; Frank Gallagher, leading man; Charles K. Franklin, director; Frank C. Vernon, characters; Carl Reed, comedy; Dallas Packard, general business; Maude Curtiss, characters; Barbara Klinger, characters; Estelle Greeningenues; Maude Grafton, manager and lessee. Miss Grafton is now negotiating for the leasing of two more theaters.

## "SEVEN KEYS," ETC., PITTSBURGH

PITTSBURGH (*Special*). — The Margaret Bryant Players at the Empire offered "Seven Keys to Baldpate," week Feb. 12. The present company is a strong one, and was never better equipped with capable players. This offering was well presented and all the members of the company ably cast. "The Misleading Lady," Feb. 19-24.

"The Thoroughbreds" was the attraction at the Victoria. The Gayety had Fred Irwin's Majestics, and Zilina was the added attraction at the stock burlesque show at the Academy.

PACKINEM.

## STOCK IN HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—The Bybee Stock company for an indefinite stay commencing 12, assisted by the Calkins Ladies Orchestra. Bob Grandi and Miss Louise Browning in the leading parts. Other members of the cast are Jack Haggerty, Louise Jordon, Leonie Major, Maud Beall Price, U. S. Allen, Tom Wiggins, R. N. Hutchinson, and C. S. Sewell, who paints the productions.

C. W. OSWALD.

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# REPORTS FROM MIRROR CORRESPONDENTS

## NOBODY KNOWS JUST WHY

### Guesses as to the Reason for Shoving Up the Clock on International Theatrical Stage Employes' Convention

CHICAGO, ILL., Feb. 23 (*Special*).—The International Alliance of Theatrical Stage Employes will meet in convention at Cleveland, Ohio, Feb. 26, and the various committees and executive board gather in that city this week for the preliminary work necessary to the annual meeting. It has been the custom to hold the annual conventions in July and this one was moved up to February by a referendum vote some time ago. Rumor has attributed this action of the I. A. T. S. E. to various causes but those who are expected to be in the know laugh at all the stories heard on the street, though nothing is offered as the real reason for the change. One story is that the matter of acting with the White Rats is under consideration, another cause attributed is a raise in salaries which is to be sought, still another is that some other organization is feared, and probably the most ridiculous is that a scheme is being worked to have traveling stage carpenters come exclusively from big cities. Chicago Local No. 2 will be represented by five delegates, Richard Green, Fred Mason, C. B. Sawyer, Larry Cassidy and Harry Johnstone. John J. Fanning, president of the Chicago local and fifth vice-president of the International organization, left Chicago Sunday for Cleveland.

"Robinson Crusoe, Jr." was a year old Sunday night. The show ends its successful stay at the Garrick this week and will tour the Middle West for a time, after which it will make a trip to the Pacific coast. The show will remain out all summer according to present plans.

Mary Hayes comes to the La Salle March 4 with her "Two hours of song," instead of coming to the Playhouse as originally announced. Miss Hayes will bring her twenty-five assistants and her own orchestra. She will rescue the La Salle from a long siege of films.

Robert Sherman's new play, "Never Born," from the pen of Harry Segall, starts off like another success under that banner. It played the Fox Theater at Aurora, Ill., three days last week, which is a departure, as that is the vaudeville house, giving one show a night and advanced prices. Business increased every night and was sufficiently good for both house manager and company manager to be gratified.

"The Other Wife," the Vaughan Glaser show which had a short season on the International circuit and was then sent to the one-night stands by John P. Harrett where it had a brief season, started out again Feb. 22 for a tour of one-nighters. Jerry Ketchum has gone ahead, replacing William Lamle, who was originally scheduled for the position but got another place.

The Sherman Kelly company goes into permanent stock at the Orpheum Theater in Aberdeen, S. D., March 1, playing two weeks in advance of that at Wilmar, Minn. Al Jackson has been placed with the show for the stock engagement by the American Theatrical Agency.

Musical stock will open at the Arcade Theater in Toledo, Ohio, Feb. 25, under the management of the International Amusement company.

The Rex Players will open in stock at the Bijou Theater in Green Bay, Wis., Feb. 22, and C. V. Johnstoie, the Chicago agent, supplied the following company: Charles Jackson, Ben Roberts, Lawrence Sullivan, A. J. Cole, Connie Hallett, Nellie Lang and LaVerne Broddick.

The stock at the Orpheum Theater at Hammond, Ind., which is under the management of Charles Loveridge, the manager of the house, opened on Thursday night of last week very successfully.

Boyle Woolfolk's tabloid production, "The Sunny Side of Broadway," was at the American Theater recently with Max Bloom. It was billed there as "The Revue of 1917," but Mr. Woolfolk insists on holding on to the old name of "The Sunny Side of Broadway," even though the show is brand new this season. Max Bloom is a wonderful card in his own territory and the business the show has done is truly remarkable. Alice Scher is the principal woman and there is a supporting cast which is capable.

A vaudeville theater seating 8,000 people is to be erected at State and Lake Streets. The new house will be second only to the Auditorium in capacity. The men behind the deal are Herman Fehr, Martin Beck, the estate of the late Charles E. Kohl and others identified with the Palace and Majestic Theaters. The house will play popular priced vaudeville. The Palace at Milwaukee, Wis., a new house which is controlled by the same people, is expected to make $100,000 this season which led these vaudeville folks to take more interest in the small-time game in the past.

Josephine Fairchild is with Willis Hall's new act, "Rich Girl, Poor Girl."

Harry Farley, veteran advance agent, is very ill in Minneapolis, Minn.

The Strollers are to move into bigger quarters, occupying two floors in the building next door to Cohan's Grand, and within a block of eight theaters.

Maxine Alton, who has been in Brooklyn since the closing of "My Mother's Rosary," is on her way to Chicago to have another operation by Dr. Max Thorek.

Norman Friedenwald's "My Honolulu Girl" is working eastward, declining an offer of the rest of the W. V. M. A. tabloid time in order that it may show the effete East what the term tabloid really means.

Charles S. Hays, secretary of the National Show Print, Orville S. Bunnell, of the same concern, and Walter Lindsey, formerly prominent as a producer, were among those Chicagoans who visited Aurora, Ill., last week to see Robert Sherman's new show, "Never Born."

E. E. MEREDITH.

### INDIANAPOLIS

INDIANAPOLIS, IND. (*Special*).—Stuart Walker's Portmanteau Theater attracted considerable attention among those interested in the Little theater movement and members of the Drama League, as well as many of the regular patrons of the amusement loving public when it came for three performances at the Shubert Murat, Feb. 2, 3, 5. Nine plays were presented, "The Birthday of the Infanta," being one of the gems. McKay Morris, Gregory Kelly, Nancy Winston, Judith Lowry and Agnes Rogers were notably good and seen to advantage in the various plays.

The Galli-Curci-Rudolph Ganz concert filled the house to overflowing, Feb. 6. The San Carlos Grand Opera Company, Feb. 12-14, included in their repertoire "Aida," "Carmen," "Tales of Hoffman" and "Lohengrin."—Mozart Club Minstrels (local), Feb. 15; the Passing Show of 1916, week of Feb. 19; "The Flame," week Feb. 26; "Very Good Eddie," week Mar. 5.

Fred Niblo came to English's in "Hit-the-Trail-Holliday," Feb. 8-10, and hit every individual in those four large audiences in the right spot, judging from the roars of laughter that started at the rising of the curtain to the drop at the close and it is safe to say that nothing seen here this or any season has given such genuine clean fun and as many laughs to the minute as "Hit-the-Trail" with Fred Niblo, who received a flattering reception and gave a capital performance that could not be improved upon. A company excellent in every respect, included Joseph Allen as the expressman, and Purnell B. Pratt as Dean Grainger, both of whom deserve especial mention; Hasel Lowry, a charming heroine; Lorena Atwood, Laura Bennett, Mac M. Barnes and others.

"Intolerance" opened Feb. 12 for a week to a large audience. John Mason in "Common Clay," Feb. 19-21; Al G. Field's Minstrels, Feb. 22-24.

At Keith's, Feb. 4-10, Leona LeMar mystified and greatly interested large audiences throughout the week. Avelling and Lloyd, two Southern gentlemen, went big; Spencer Kelly, Marion Wilder and company presented a high-class and artistic singing act which scored; Lou Holtz, "Prosperity," with Ezra Matthews and Company; Louis Hart and Maximilian's Canines made up a fine bill. Week of Feb. 12, "America First" proved an inspiring headliner which aroused much enthusiasm and patriotism, Robert L. Dailey and company in "Our Bob," which is nothing but nonsense, went over in great style. George Lyons, harpist, was one of the best acts on the bill. Swor and Avery in a black-face act, created roars of laughter. Others were Charles and Adelaide Wilkins, the Three Rosaires and Georgia Earle and company in "Getting Acquainted."

The Park offered "That Other Woman," week of Feb. 4, followed by "The Girl Without a Chance," week Feb. 11. "Hans and Fritz," Feb. 18-24.

As guests of Manager Nelson G. Trowbridge of the Murat, at the Rotary Club luncheon at the Claypool Tuesday, were Giuseppi Battistini, baritone; Carlo Peroni, accompanist, and Fortune Gallo, manager, all of the San Carlos Opera company. Battistini and Peroni entertained the Rotarians for a half hour with selections from well known operas.

PEARL KIRKWOOD.

### PITTSBURGH

PITTSBURGH (*Special*).—Mrs. Fiske in "Erstwhile Susan," appeared at the Nixon week of Feb. 12, and delighted good audiences. Mrs. Fiske is always a treat, and as on other occasions, her support was excellent. Blanche Bates in "Eleven P. M." followed; Otis Skinner in "Mr. Antonio," underlined.

"Very Good Eddie" opened a two-weeks' engagement at the Alvin, 12.

John Cort presented "Mother Carey's Chickens" at the Duquesne, beginning Feb. 12, which will remain indefinitely. Marion Barney in the role of Mother Carey gave a sympathetic interpretation, and Antoinette Walker was a pleasing Nancy; Ursula Ellsworth and Helen Marcus were cast in comedy roles, making same effective. Three former members of a local stock company, Carlisa Giles, Teria Lorling and Harry McFayden, are also in the cast, all doing good work. Among others in the cast were Marie L. May, Doris Eaton, Charles Eaton, Lorain Baker, Allan Murnane and Wallace Owen. The piece was given a splendid mounting and is drawing good houses.

The bill at the Davis was an exceptional one, Feb. 12-17, although not featuring any big star. All the acts were deserving and are worthy of special mention: Rubeville, Marie Nordstrom, "Honor Thy Children," Renese and Baird, Frank and Tobie, Van and Belle, Milo and Louis Hardt.

"Intolerance" ended a long run at the Pitt, Feb. 17, and beginning Feb. 22 houses the photoplay, "The Crisis." The Diaghileff Ballet Russe, with Najinsky, Bolm, Lopokova, Revalles and Cavrilow, played a short engagement, Feb. 19-21. The repertoire included "Till Eulenspiegel," "Carnaval, Princess," "Enchante," "Scheherazade," "Sylphides," "Prince Igor," "L'Apres," "Midi d'un Faune," "Thamar," "Spectre De La Rose," and "Cleopatre."

"Broadway After Dark" was the attraction at the Lyceum, Feb. 12-17, featuring Rita Lawrence, and drew largely. The entire company was adequate. "Pretty Baby" followed.

"The Paper Merchant," a Japanese play by Shige Obata, was presented at Carnegie Hall Feb. 14, 15, by the Pittsburgh Theater Association. The staging of the piece was done by J. Woodman Thompson and Thomas H. Dickinson was the director, both deserving of much credit for the success of the production. This was the first offering of this organization, both the staging and acting being features. Real Japanese music was composed by Harvey B. Gaul, and in the cast were A. M. Sobel, Rene T de Quelin, Frank Hipps, William Oakley, Madalaine Barr, Pearl Hamilton, LeRoi Scarlett.

Theodore Kosloff and Vlasta Maslova, together with ten other Russian dancers, was the headliner of the bill at the Davis, Feb. 12-17. Pittsburghers had an opportunity of seeing the famous Nijinsky with the Ballet Russe at the Pitt during the same week.

D. J. PACKINER.

### HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—Home (W. A. Lee, Mgr.): "The Garden of Allah," Feb. 9. Splendid company played to S. R. O. house. Convention Hall, Lyman H. Howe, March 1.

C. W. OSWALD.

### WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Guy Bates Post is the attraction at the Belasco during the current week, appearing in "The Masquerader," the play by John Hunter Booth founded on the novel written by Cecil Thurston, to an excellent opening audience that bestowed extended praise and approval. Richard Walton Tully, author and co-producer of "The Bird of Paradise," and "Omar the Tent Maker," is responsible for the production. Guy Bates Post is a remarkably talented player, and his impersonation of the dual role was a most excellent piece of actions. "Alone at Last," Feb. 26.

Manager Henry W. Savage presents his very popular star, Mitzi Hajos, at the New National during the current week in the Anne Caldwell-Hugo Felix musical comedy, "Pom Pom," for the first time in Washington, when on the opening night a very large and fashionable audience gave a most positive welcome to the star, who sang and danced her way into the hearts of her audience with her captivating ways and manner. Miss Hajos is supported by a very large and talented company, John Drew follows in "Major Pendennis," 26.

The Poli Players at Poli's Theater on their opening of their stock season Monday, Feb. 19, in Roi Cooper Megrue's delightful comedy, "It Pays to Advertise," was welcomed with an overflowing audience that demonstrated strongly that lovers of stock presentation have now on hand what they have wished for all the season. The very excellent performance was greeted by big applause and approval. William F. Carlton, the leading man, made a strong bid for popular favor and esteem, and he is going to be wonderfully liked. Florence Rittenhouse, prime favorite leading lady, was the recipient of a most cordial greeting on her return. A season ago Miss Rittenhouse was the leading lady with the Poli Players here for nearly six months. The company, names I have already mentioned, includes old favorites and other new members that will quickly become so. Much preparation was made for the re-entree, the house being brilliant in decoration and illumination. Edwin H. Curtis is again at the director's helm and the stage production was without a blemish.

Elizabeth Brice and Charles King are the present week's headliners at B. F. Keith's, presenting a revue, entitled "A Bit of Musical Company in a Vaudeville Way." Other numbers on the program are Vivian Blackburn and Elwood Bowick in "Peacock Alley"; "Sport in the Alps," a panoramic spectacle; Dyer and Fay in "What's It All About?"; Scarpioff the Russian boy tenor, and Warvara the Youthful Petrograd pianist; Meehan's Leaping Hounds; the Werner-Amoros troupe and "Alias Nemesis," a new episode of "Patria," the film story that features Mrs. Vernon Castle.

Wilton Lackaye, the talented actor, a member of Blanche Bates company in the production of "Even P. M." was the guest of the Commercial Club at a luncheon at their club rooms last Thursday afternoon. Over one hundred of his former associates of his boyhood here were present to extend greeting and well wishes. During the lunch Mr. Lackaye entertained with lengthy reminiscences of interesting personal experiences in his travels around the world.

Although it was in his theater in Washington, now Poli's, that the first reel of motion pictres was exhibited in this city, Plympton B. Chase, for many years owner of a chain of theaters, never saw photo-plays in the making until recently when he visited the studios of the American Film Company at Santa Barbara, Cal. Mr. Chase, who was the proprietor of "Chase's Circuit," operating in Washington, Baltimore and Cleveland, Ohio, is spending the winter at Montecito, the residence colony near Santa Barbara. His permanent home is now at Beverly, his country estate near Sparta, Ohio. Guests at his home at Montecito, who also visited the studio, were A. H. McLachlen, president of the McLachlen Banking Corporation of Washington, D. C., and Mrs. McLachlen, and Mr. and Mrs. J. T. Tarbill of Delaware, Ohio.

Dwight L. Elmendorf will give a series of five Thursday afternoon illustrated travel talks at the New National commencing Mar. 1, with Spain as his subject: Mar. 8, Children of Flowers; 15, Old German Towns; 22, Garden of Allah; 29, Mexico.

JOHN T. WARDE.

### BOSTON

BOSTON (*Special*).—Anyone who doubts the popularity of George Bernard Shaw in Boston should have attended the performance of "Getting Married" at the Plymouth Theater last evening, when one of the most distinguished audiences that has gathered here of late years was delighted with the acting of William Faversham, Henrietta Crosman, Charles Cherry, Hilda Spong and their associates. According to the handsome lithographs that adorn the shop windows on our principal streets Mr. Shaw himself is a member of this all-star cast, but unfortunately Boston playgoers did not have an opportunity to see the celebrated playwright. "Getting Married" is not unfamiliar to theater-goers here, as it was given several times three years ago at the Toy Theater by a cast of famous amateurs.

Earl Carroll and Alfred Frances are responsible respectively for the book and the music of "The Love Mill," which opened at the Colonial last night. Vera Michelena heads the cast. At the Copley the Henry Jewett Players gave an admirable performance of "A Doll's House," and at the Castle Square a special cast acted "A Fool There Was" to an enormous audience. This play has always been popular in Boston and now it is revived for three weeks by a company especially trained by Robert Hilliard. In the cast are William Courtleigh, Hallett Thompson, Frank B. Hersome, Walter Woodall, Edna Conor and Ethel Wichman.

At the other theaters: Hollis, Julia Arthur in "Seremonda," a splendid production, play well acted; Park Square, Madge Kennedy in "Fair and Warmer"; Tremont, "Miss Springtime"; Wilbur, "The Blue Paradise"; Shubert, "Eileen"; Majestic, "A Daughter of the Gods."

"Eileen" at the Shubert continues to attract crowds, as music lovers are repeating their visits to what is advertised, with reason, as "Victor Herbert's masterpiece."

When Bernhardt appears at the Boston Opera House next week she will give a scene from "Camille" and will play the son in an act from "Madame X." The actress and her company will appear in two acts each afternoon and evening, and the surrounding bill will include Tom Brown's Six Harrards, Harry Breen, Madame Lucille with her cockatoos, Albelt Donnelly, and Claire Rochester, the soprano-baritone.

DUDLEY CLAPP.

### CINCINNATI

CINCINNATI (*Special*).—It is not easy to see what qualifications entitle the "House of Glass," playing at the Grand, week Feb. 12-17, to claims of dramatic greatness. Personally I should say that Max Marcin has made his play too natural and I realize that in the saying I throw myself open to the criticism of the critics of all time, but nevertheless I believe I am right. One is never in doubt from the close of the first act just how the play is to proceed. There may be some sort of interest in the fact that we are in on the secret of the plot before the characters themselves suspect the things they are to do, but there is only one intense scene in the play and in many ways it makes up for other deficiencies in the construction of the drama. It is the sustained interest created in the third act where Mrs. Lake, admirably portrayed by Mary Ryan is discovered by the detective and recognised as the Margaret Case of criminal history. Local critics praised the play and are unanimous in the opinion that it is a strong "crook" drama, or if you will, melodrama. Mary Ryan gave us a pleasing portrayal of a role which taxed her resources to the limit; and Harry C. Browne as the railroad attorney shared honors with her. Ada Gilman as the eccentric boardinghouse keeper was excellent in the first act, and Frederick Burt did well with the part of the railroad magnate. The rest of the company was adequate and business for the week is reported good. May Irwin returned to the Lyric, Feb. 11, in "33 Washington Square."

Again, in reviewing, we have not to deal with intrinsic merit of the play itself, but with the personality and unquestioned attainments of the star. As a comedienne Miss Irwin has few, if any peers in the profession. She gets the laughs and that is sufficient proof to her claims in this direction. The supporting company is good and the stage mounting satisfactory.

"Kitlinka," bright and tuneful, with T. Roy Barnes, at the Lyric, Feb. 18-24. Owing to conflicting dates, a majority of the members of the company, including Mr. Barnes are spending the week here resting, prior to starting on a lengthy tour which runs well into the summer months.

An engagement of unusual interest to Cincinnatians was that of the famous Washington Square Players, at the Lyric, Tuesday afternoon, Feb. 20. The repertoire included, "The Roadhouse in Arden," "Eugenically Speaking," "A Miracle of St. Anthony," "Moondown," and "A Bear." Representative Taylor was here to make the preliminary arrangements.

Madame Sarah Bernhardt was here Monday, Feb. 12, giving two performances at Emery Auditorium. She was greeted by two large audiences which were as enthusiastic as they were generous in proportions.

Keith's had a festival bill. A dozen good acts drew big crowds twice daily and Manager Ned Hastings had one of the most satisfactory weeks of the season from the box office viewpoint. Leo Ditrichstein in "The Great Lover," at the Grand, week Feb. 19-24.

WM. SMITH GOLDENBURG.

### DETROIT

DETROIT, MICH. (*Special*).—At the Garrick, Feb. 12-17, Robert Mantell did an excellent week's business in Shakespearean repertoire. The supporting company was much admired by local lovers of the classic drama. Manager Lawrence, of the Garrick advises a heavy advance sale of seats for next week's production of Richard Walton Tully's "The Flame."

Otis Skinner proved a pleasant surprise to Detroiters at the Detroit Opera House, 12-17, in Booth Tarkington's comedy, "Mister Antonio." "Hit-the-Trail-Holliday" will follow.

The Temple Theater, 12-18, boasted a double headliner—Amelia Stone and Armand Kaliz, sharing the honors with the California Boys Band of 35; the balance of the bill included Arthur Deagon, Cartmell and Harris, Nelson Waring, McShane and Hathaway, Alexander Brothers and the Sisters Melillo.

Good attendance was reported at the Lyceum, 11-18, where "Peg o' My Heart" held the stage. Next week George Sidney in "Busy Izzy."

At the Orpheum, 12-18, the Al Golem Troupe held the place of honor. Mrs. Vernon Castle's film, "Patria," is also a weekly offering at this theater. "The Million Dollar Dolls" at the Gayety will be followed, 18, by the Globe Trotters. Frieda Hempel at Arcadia evening, 20.

ELYP A. MASONI.

### SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Columbia opened its spring season Feb. 12 with Cohan and Harris's "The House of Glass." The play pleased a comfortably filled house. Kolb and Dill, 25, in "The High Cost of Living." The Cort has "Experience" playing a return engagement by request. It opened, 12, to a crowded house. The Wigwam has "In Old Kentucky," starring Lander Stevens and his wife, Georgie Cooper. "A Tale of Two Cities," 18. "The Snow Queen," played in the Children's Theater, made such a success that it will be repeated for two performances. The Orpheum has Adelaide Winthrope and Florens James as headliners. Miss Herford is also a hit. Rigss and Witchie, Haruko Onuki, a pretty Japanese American girl, who sings, and Miss Leitzel are the newcomers.

The Empress had Adamson and Kokuhu's Hawaiian Quintette. "The Box Car Duo," Kervilla Family, The Circle Comedy Four, The Novelty Four, Wilson and Whitman and Hal Hart compose a good bill. Pantages had a high class bill which drew a full house, likewise the "Hip."

A. T. BARNETT.

### APPLETON, WIS.

APPLETON, WIS. (*Special*).—"Peg o' My Heart" scheduled here for Feb. 7, cancelled; impossible for company to get here, on account of snow storm. Vaudeville and pictures Feb. 9-11, to good business. The Australian Waltes, champion whip-crackers, featured the bill. Other numbers were Mabel and Wolfe in a singing and dancing act, Howard Stillman in interesting songs and comedy, and Clifford and Wayne in a novelty act. "Who's Guilty," and Pathe's Weekly as curtain raised. University of Wisconsin, 1st regiment band of 50, Feb. 11. Matinee, to fair business.

GUSTAVE KISS.

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**SAN FRANCISCO**
Receipts $15,000 better than what "The Birth of a Nation" earned during its 8 weeks' engagement.

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At the Pitt Theatre, Pittsburgh, where it has reached its 6th week.

**All the above figures and statements are authentic and can be verified by application to the management of the various theatres mentioned.**

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# "Hello, Hawaii," Gets Response

## A Musical Fantasy of Dreamy Life as Seen by the Author in Honolulu Makes Good in Los Angeles

LOS ANGELES, CAL. (*Special.*)—Initial steps towards reviving high-class musical comedy shows in Los Angeles after a period of five years was made Sunday evening, Feb. 11, at the Burbank Theater when the Knickerbocker Amusement Company, the new lessee of the Main Street playhouse, presented "Hello, Hawaii," a musical fantasy of dreamy life in the Hawaiian Islands for the first time on any stage.

"Hello, Hawaii" is the first of a series of musical comedies, which are to be produced for the approval of local theatergoers under the management of William Weightman, young millionaire sportsman, president and general manager of the Knickerbocker Amusement Company.

Charles Alphin, noted theatrical star, is the author. He wrote the piece while on a visit to Honolulu. The comedy is also being produced under the direction of Alphin and the members of the cast have been rehearsing for the last two weeks. There are fifty players in the cast.

Lillian Wiggins, the beautiful lyric soprano, who has appeared in a number of New York musical comedies and who was with Anna Held for three seasons, will take the leading feminine part. Ben T. Dillon, a comedian, who has been on the American stage for three decades, was seen in the principal male role. Maxie Mitchell, a California girl, takes the soubrette part, while Hazel Ragan is seen in the character role.

Carl Case, well known as a Chinese character comedian, takes a prominent role, and "Bob" Sandberg is seen as the Frenchman.

Under the management of the Knickerbocker Amusement Company the Burbank Theater will give a performance each evening of the week. Matinees will be held on Wednesdays, Saturdays and Sundays.

Many old patrons are appearing daily at the Main Street playhouse for seats. This is a good sign that the Hawaiian comedy will draw full houses. Popular prices will prevail.

To the Hippdrome come America's well-known gymnasts, the Four Milanos. Jean McElroy, the charming and accomplished harpist, the amusing Clipper Trio, Gordon Bros. and company with their boxing kangaroo, "Bob." Deexler and Fox, the street musicians, the Van der Koors, the "Quack Illusionists" and their mind-reading duck, Yena Jordon and Zeno, flying trapezists.

The Orpheum, week Feb. 12, is entirely new in all but one number. Pat Rooney and Marion Bent being the holdovers, but as they are much loved by Angelenos this is good news.

Phyllis Nelson-Terry, probably one of the most popular young professionals in England, and niece of the famous Ellen Terry, is a headliner par excellence. Added to her splendid acting is a most charming singing voice, and the patrons of the big vaudeville house are to be treated to both talents.

Mme. Donald Ayer of the Boston Grand Opera company, but very well known here, is making a tour this year, and her glorious voice will be heard in many areas from the choicest operas. Inez Macauley, a delightful comedienne, appears in "The Girl at the Cigar Stand." Dolores Vallecita and her Leopards lend plenty of thrills. Milt Collins is a splendid monologist, and Willing and Jordon, and Lambert and Fredericks complete the bill.

Cohan and Harris's screamingly funny farce, "It Pays to Advertise," opened at the Mason Opera house 12. Week of 19 same house offers Victor Herbert's "Princess Pat."

The Morosco has presented (for the first time on this coast) its stock company in "We Are Seven," a rather eugenic play written most delicately and amusingly by Eleanor Gates, author of "The Poor Little Rich Girl." The cast is an unusually large one and includes Bertha Mann, Ramsey Wallace, Richard Dix, Lola May, Lillian Elliott, Jas. Corrigan, Harry Duffield and Sue MacManama.

J. VAN CARTMELL.

### ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—George Arliss and a notable cast, including Molly Pearson, Grant Stewart, Mrs. Arliss, Reginald Denny (leading man of the Manhattan Players last season), Ethel Dane, Violet Kemble Cooper, Arthur Eldred, Edgar Kent, and Malcomb Morley, presented Barrie's delightful comedy, "The Professor's Love Story," at the Lyceum, Feb. 16. "Seven Chances," direct from Metropolitan victories, was seen three days, beginning Feb. 19. Anne Meridith, a member of the cast, was leading lady of the Manhattan Players four seasons ago, her only appearance here since then being as Nelly in "The Outcast," with Elsie Ferguson. The original company has been kept intact and large and enthusiastic audiences witnessed the play.

"Treasure Island," Washington's Birthday, for five performances, at the Lyceum. This is one of the plays of recent years that we have really cared about seeing.

The University of Rochester Dramatic Club presented "The Dictator" at the Lyceum Feb. 15. Spencer Gooding, Kenneth B. Keating, Alfred M. Geis, O. M. Ostendorf, Harold Rauber, Gustav V. Baltzer, E. Dwight Salman, H. A. McCallum, Frances D'Amanda, Mac E. Mogannan, J. W. Remington and a score of others were in the cast. Norman Lee Swartout has charge of the affair, which was sent off in royal style.

"Ben Hur," "Sybil," "Very Good Eddie," and "Intolerance," will play at the Lyceum during the next four weeks.

(A report of "Here Comes the Bride" will be found elsewhere in this issue of THE MIRROR.)

Negotiations that are expected to lead to the leasing of the Piccadilly Theater by the Benrson Amusement Company, the operating company for the Regent and Gordon Theatres, are being carried on by directors of the interested companies.

P. H. LEFFINGWELL.

### REGINA, SASK.

REGINA, SASK., CAN. (*Special*).—Regina Theatre: Francis Bushman and Beverly Bayne in "Romeo and Juliet," Feb. 5-7; good business; vaudeville Feb. 8-10.

A meeting of the Western Canada theatrical managers was held in the city Feb. 9. Those present from outside points were, C. P. Walker, Winnipeg; Geo. A. Stewart, Saskatoon, and R. J. Lydestt, Calgary. Matters of importance to the theater patrons were discussed.

S. C. MCINTYER.

### ROME, GA.

ROME, GA. (*Special*).—Auditorium (N. C. Hoyt, Mgr.): September Morn," Feb. 14; fair company, topheavy house. Robert Edeson in "His Brother's Keeper," Feb. 15.

D. J. MEYERHARDT.

### HARTFORD—NEW HAVEN

HARTFORD, CONN. (*Special*).—Business at Parson's continues large. Feb. 12 and 13 "Getting Married," with Faversham, drew capacity audiences. Shaw is popular in Hartford and this latest offering from his pen was warmly received. In fact, "Getting Married" brought larger audiences to Parson's than any other attraction since "So Long Letty" several weeks back. Above all else local theatregoers appear to like spice in their entertainment. The concert planned by several German societies at Parson's Theatre was postponed because of the delicate international situation. "The Cinderella Man," Feb. 15, 16, 17. Shelly Hull and several of the other original cast were absent but Miss Foster is still with the company.

The Palace plays to capacity at practically every performance. The vaudeville is generally excellent and the very best motion pictures are shown. Manager W. D. Ascough of this house is also President of the Connecticut Theatrical Managers' Association and is one of the most prominent theatrical men in the East.

Poli's is doing an excellent business these days and the bills presented are all above the average. The Hartford is once more devoted to the flickering films. The Morrison houses, Princess, Majestic and Strand all do a good business.

NEW HAVEN, CONN. (*Special*).—Business is very satisfactory at the Shubert. "Getting Married," last half week of Feb. 12, to large houses. "The Masquerader," first of week to fairly large audiences.

"By Chance," Charles Carver's new play, which was presented by the Hyperion Players, headed by Mr. Carver in person, apparently has a promising future. The play is interesting and gripping and there are many intensely dramatic moments. During the latter part of the week the performance ran without the slightest hitch. Mr. Addrews deserves mention for his staging of the play. Mr. Carver and John Dilson both did excellent work. SEYMOUR-WARNER SMITH.

### BRIDGEPORT, CONN.

BRIDGEPORT, CONN. (*Special*).—A George Bernard Shaw attraction, direct from the Metropolis, was billed Feb. 14 in the Park. "Getting Married," was the vehicle, with its big stars, Wm. Faversham, Henrietta Crossman, Charles Cherry, Hilda Spong, John Harwood and Lumsden Hare all in evidence at the matinee and evening performances. The large and varied audience received the play with the usual demonstrations at a Shaw offering; some left the theatre with unsolved matrimonial problems in their minds at the close of the play. To others, it appeared pleasing and comprehensible.

The usual capacity crowds fill Poli's and Plaza theatres where good pictures and vaudeville prevail.

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# REPORTS FROM MIRROR CORRESPONDENTS

## MILWAUKEE

MILWAUKEE, WIS. (*Special*).—James Grady in "The Toll Bridge," is the headline at the Crystal. Ward and Raymond with song and dance; Five Musical McLarens, and Ben Matthews, the "baby comedienne" complete the bill; attendance very good.

May McKay in her Scotch review, a sketch filled with "bonnie scotch," amuses Orpheum audiences; Winifred Stewart pleases with female baritone selections; Oswald and Girlie present singing and dancing act. Balance of bill to a generous supply of motion pictures. The return to vaudeville is increasing the Orpheum attendance.

The Marquette Conservatory presented at the Pabst Theater, Arthur Sutro's "The Builder of Bridges," under the direction of Anthony Zavadil. The cast included Tekla Fichtner, Frances Schmidler, Frank Darneider, George Schroeder, Prudence Nolan, and Gertrude Burkhardt. The attendance was pleasing, the play well presented.

"Chin Chin," is the next legitimate production at the Davidson, after several weeks of feature pictures. At the Shubert, Harry Minturn will play the leading feminine roll in "The Crinoline Girl."

The Strand once more becomes the house of serials and week Feb. 12, commences, "The Seven Deadly Sins." "The Girl in the Gown Shop," is the headline at the Palace. George Morton, "The Black Dot," Millie Tower and Maybelle Darell, and Chief Bull Bear are also included on program. Attendance is frequently capacity.

Sessue Hyakawa in "Each to His Kind," and Lenore Ulrich in "Her Own People," is the Alhambra's attraction. Miss Ulrich being a Milwaukee girl, the attendance was very much increased. Frank Keenan in "The Crab," is the Princess feature.

At the Butterfly, Valeska Suratt in "The New York Peacock," is the cause for a great many full houses.

The Gayety is showing "The Social Follies," a burlesque of the usual merit, well attended.

Ivan Bankoff and Girlie are headlining at the Majestic. These two are well known through their previous appearance here. A large crowd attended to witness their performance. Bert Fitzgibbons, also an old timer, pleased very much. The balance of the bill is very good. Majestic attendance has increased considerably recently and capacity houses are becoming quite frequent. The Empress continues burlesque with the same cast as previous. JAS. A. KISS.

## BROOKLYN, N. Y.

BROOKLYN, N. Y. (*Special*).—The Bushwick's bill week Feb. 12 was a garden of roses to theatergoers of this borough. Headed by Peacock Alley and Jack Wilson, the strongest bill of the season played to packed houses, many being turned away. In addition to the above were Gallagher and Lewis, McCarty and Faye, Frank Mullane, Grace De Mar, Boodini Brothers and Herbert's Dogs appeared. Mrs. Vernon Castle in the fifth episode of "Patria" completed the bill.

"Models Abroad" set the pace at the Orpheum with their very effective act. William Rock and Frances White are enjoying a prolonged stay at this house because of their great popularity. "Creation," the $20,000 production, is another feature. Rarely is there a bill so replete with talent and naturally the management could not find room enough for the encores.

Following the success of William Faversham in "Getting Married" at the Majestic, Grace George with support of an excellent company, played "Major Barbara" with very gratifying success. Intensely interesting because its action can now really be applied to current events, the production received a warm welcome from large and appreciative audiences. Beside Miss George, the cast includes Ernest Lawford, Hubert Druce, Charlotte Granville, H. E. Herbert, Clarence Derwent, Norah Lamin, Florence Edney, Janet Slater, Richard Clarke, Gerald Rogers and Philip Loeb. Current week, "Pierrot, the Prodigal."

"Poiltranna" lightened the hearts of large crowds at the Montauk. The work of the entire cast was superb, while its comedy with its agreeable tenor, was well enjoyed. Miss Patricia Collinge is deserving of commendable mention for her good work. Sir Herbert Beerbohm Tree, the celebrated English actor, will return to Brooklyn at this house at the request of Messrs Klaw and Erlanger. The entire cast as seen at the New Amsterdam Theater, New York, will be with him. They will play during the week beginning Feb. 26 with "Henry VIII." Current week, "Good Gracious, Annabelle."

Enid Bennett in "Princess of the Dark" and Robert Harron in "The Bad Boy" are features at the Triangle, current week. The comedies complete a very pleasing program.

B. J. MERKLINGER.

## DALLAS, TEX.

DALLAS, TEX. (*Special*).—Dallas Opera House, Geo. Anzy, Mgr.: Rose Stahl in "Our Mrs. McChesney." Feb. 7, drew a packed and delighted house. Her support was excellent, and the sets bright and fresh. "The Jolies of 1917," given by the local Hella Temple shrine, played to crowded houses, Feb. 9, 10. It seems that quite a few historians, terpsichoreans, comedians and singers are being overlooked by Jake and Lee, judging from the cleverness of this amateur offering.

Majestic (Interstate Vaudeville), Steve von Publ, Mgr.: Week of Feb. 10, Ralph Dunbar's Maryland Singers topped a mediocre bill. Dunbar has a very neat little turn, and was ably assisted by Clara Schweinfurth, Hortense Morehart, Ruth Sponseller, Myrtle Glass, and Charles Frink, banjoist. Nederveld's Baboons failed to arrive on time for the matinee performance. Several sighs of relief were audible. "Antiseptic Love" shows us Jimmy Duffy and Mercedes Lorenze at a mail box waiting for a song cue. Clarence Oliver and Georgie Oip in "Discontent" metaphorically and allegorically win several bows. Herbert Clifton, female character delineator, proved a wee bit wearisome. George McKay and Ottie Ardine came very nearly capturing the show in their breezy skit entitled "On Broadway." George has that most happy touch of subtlety and intelligence in his work that we see so seldom. Three Kitaro Brothers in Japanese Casterosity filled the number one spot.

Old Mill, Queen, Crystal, Washington, Newport, Garrick, Princess, Feature, Favorite, Copley's, all M. P.s, with every kind of the best to S. R. O. FRANCIS FOLSOM FIFE.

## TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra, Feb. 5-10: "The Girl Who Smiles," to good attendance. Company splendid, but Natalie Alt and Will Danforth were sadly missed. Beth Groves-Young sang nicely, however, and Fred Frear and Willis Clair were good. "The Flame," to excellent attendance, Feb. 12-17. Richard Gordon (once Percy Haswell's leading man in stock here) made a manly hero, and June Hawthorne a charming Maya. The elaborate stage settings are really an artistic triumph. Mr. Tully and his young wife (a Toronto girl), are in the city, during the engagement.

Grand Opera House, Feb. 5-10: Fiske O'Hara in "His Heart's Desire," to capacity business. So great is O'Hara's following here that a special matinee was given on Friday. Leslie Leigh and Marie Quinn lend good support. Raymond Hitchcock in "Betty," to capacity business, Feb. 12-17. The star, always popular here, has a much better comedy than on his last visit, and a very much better company. Ivy Sawyer, with her splendid voice, made a fine impression, as also did Ruth Randall and Joe Santley. Hitchcock's curtain speech was immense.

Shea's, Feb. 5-10: Lucille Cavanagh and George White danced themselves into favor, and Mrs. Gene Hughes pleased immensely in her comedy of "Gowns." Mae Curtis (new here), a nice comedienne, with good, humorous songs, was well liked. Billy Montgomery, with George Perry, also pleased. Good attendance. Theodore Toskoff and his Russian Ballet are very beautiful dancers. "Spring" being exquisitely done by Vera Fredova, Feb. 12-17. Violinsky, with his piano and viella work, proved another treat. Kaufman Bros., Cole, Russell and Davis, Minnie Allen and Wilson, and the McNallys with their sketch, "Making Good," also scored; good bill to excellent attendance.

Loew's, Feb. 5-10: A splendid bill to overflow attendance, of which "On the Ocean B'vard," and Frank Gaby, a good ventriloquist, shared the honors. Harry Sydell, a pat comedian, who possesses a fine singing voice, needs new material; balance of acts good. "The Way Out," with Geo. Barbier and Carry Thatcher, repeated its thrill of last season, Feb. 12-17. Delmore and Moore in "Behind the Scenes," also pleased. Al. Burton and his pretty partner, scored with their revue, and Sully and Arnold, possessors of good voices and appearance, are very artistic. Usual large attendance.

Hippodrome, Feb. 5-10: "Toots Pads" and her four Hawaiians head a very enjoyable bill. Good attendance. "Midnight Follies," a bright little musical skit, headed another good bill, of which Leonard and Wilson, and Anderson and Evans are the outstanding lights, though Bob Denny scores well with his funny patter. Excellent business, Feb. 12-17.

Work has begun on the site chosen for another vaudeville house, across the road from Shea's. It will be ready before the end of the year.

GEO. M. DANTREE.

## CLEVELAND

CLEVELAND, O. (*Special*).—Euclid Avenue Opera House: "Hit the Trail Holliday," Fred Niblo, played to big business, week Feb. 12. The cast was excellent. Current week, "Betty," Raymond Hitchcock, Joseph Santley, Joan Sawyer.

Colonial: First three nights, Feb. 12, 13, 14, and Wednesday matinee, "The Girl Who Smiles," Friday and Saturday, Feb. 15-16, Russian Ballet, with Worsiav Nijinsky. Current week, Robert Mantell in repertoire of Shakespearian plays.

Hippodrome: Excellent bill headed by Nan Halperin. This dainty singer made a distinct hit; it is her first appearance in this city. Adele Rhoad in the sketch used by Edna Goodrich, "The Mannequins."

Prospect: "Come Back To Erin." Current week, "The Girl Without a Chance." Miles: Vaudeville. Star: Fred Irwin's big show. Empire: "Grownup Babies." Dutchess: Vaughan Glaze and Company in "When Frau Came Home." Current week, "Romance," the play with great success in this country by Doris Keane, and now in London. All picture theaters are doing record business.

GEORGE B. MCKITTERICK.

## UTICA

UTICA, N. Y. (*Special*).—Colonial: Mr. and Mrs. George Carr, former residents of Utica, returned here last week after an absence of twelve years. Mr. Carr comes to take up the management of the Colonial. He has been very successful in theatrical work in the state of Pennsylvania, as representative of Wilmer and Vincent. He is transferred here to take the place of Neal Harper, who has gone to Reading, Pa., to take Mr. Carr's place. Many friends welcome the return of Mr. and Mrs. Carr to this city. Victor's Musical Melange and four other Keith acts and "The Last Man," a photoplay, Feb. 12-14. Fatima and other acts and Pathe's "Kick In," with Wm. Courtney, Feb. 15-17.

Majestic: Week of Feb. 12-17, Lottie Williams and company, Sylvester; Lester and Moore, Three Apollo Brothers, Pepper Twins and Marie McNeal, and Edmund Breese in a photoplay. Week of Feb. 19-24, Nazimova in "War Brides."

Lumberg: Al Reeves' burlesque show with Charles Robles and Al Green, Feb. 15-17. "The Daughters of Isabella Chorus presented "The Chimes of Normandy," Feb. 20.

Avon: Moving pictures to big attendance, Feb. 12, 13. The Utica Philharmonic Society give "Elijah," with Arthur Middleton, Olive Kline, Merle Alcock, and Lambert Murphy as soloists, Feb. 27.

ARTHUR L. WILCOX.

## MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Auditorium, (Wm. O'Neil, Mgr.): March's Musical Merry Makers commenced a two-weeks' engagement week of Feb. 12. "A Broken Idol" proved to be one of their best musical comedies. Palace, Duffin Redgay Troupe in a sensational act, Feb. 13, was very good, while E. E. Olive and company in "One Good Time," was also good. Manager O'Neil of the Palace has completed arrangements to bring some first-class productions to Manchester in the near future.

J. J. MAHONEY.

# REPORTS FROM MIRROR CORRESPONDENTS

## VICKSBURG, MISS.

VICKSBURG, Miss. (*Special*).—Walnut Street Theater, (H. Mayer, Mgr.): "The Serenade," Victor Herbert's one night, Jan. 30, to a large and appreciative audience. This company was here in "Robin Hood" before the holidays, but owing to the public not being aware what a splendid organization Walker and Stevens had gotten together a very poor crowd attended their first appearance, but they were persuaded to make a return engagement by the music loving element here, and were greeted by a packed house. The only regret of the evening was that Mr. Stevens, baritone, was ill and unable to appear, his part was taken by an understudy. Bernhardt appeared for one performance, night Feb. 1, to an enthusiastic audience. Through the interest of the ladies of the Civic League the Divine Sarah's private car was switched on side track near the Q. and C. Depot where she received the ladies and children of the city. She was the recipient of many beautiful floral offerings.

"The Crisis," Feb. 4-5, played to standing room only for 3 performances. Much interest was manifested in this production as the Selig Company was the guest of this city for several weeks while the Siege of Vicksburg pictures were being filmed.

The Southern company of "Peg o' My Heart," will play this house in the near future. This will be the occasion of a pretty little V-Burg girl to appear before home folks, as the leading role in this company is taken by Sarah Scudder and this is her initial effort, never having any stage experience before. She is traveling under the name of Joy Janin. Miss Scudder was on a visit to her sister, June Janin, in New York, who has made a hit in the movies when the management of the Peg o' My Heart company was looking for some one to take the part of Peg, for the road show. Miss Scudder applied and was given a trial and immediately engaged. Press comments from some of the large Southern Cities such as Atlanta, New Orleans, Birmingham, Memphis, state that she is making good.

Cyril Maude in "Grumpy," is the next attraction at this theater. The Fitchenberg Amusement Company, (L. J. Pico, Local Mgr.), which consists of the Alamo, Bijou Dream, and Dreamland, are all doing nice business. The Alamo is running several good serials and they are booked so as to not conflict with one another, and each one is turning them away, the latest two to be put on are the "Purple Mask," and "The Great Secret." The Bijou Dream will be known as the Feature House, from now on, nothing but features will be presented. Louis Davidson, assistant to Mr. Pico and manager of the Bijou Dream, left the city to accept an offer with an advertising film company. Mr. Morrell who succeeds him has been here for several years and was formerly connected with the Pearce interests here.

The Knights of Columbus local lodge gave a minstrel performance at the Walnut Street, night Feb. 9, to a packed house, some good talent was displayed.

Feb. 20 was Carnival Day in Vicksburg. The Board of Trade threw open the gates of the city and a grand open air ball was given on the streets. Two military bands furnished the music and every one was en masque.

OTTO WEIMAR.

## HOUSTON, TEX.

HOUSTON, TEX. (*Special*).—Majestic: Week beginning Feb. 11, another of the very good bills that have been shown here this season. It certainly made a hit. The headliner is Hermine Shone and company in "Mary Ann." Their offering went well with the audience; Burke and Harris, Stories from Life in Song, are good songsters and entertainers, they had some difficulty in closing their act on account of the demands of the audience; a pair of pretty misses are Estelle Rice and Vera Burt in novel and exclusive songs and dances; their songs were good and like the rest of the numbers won applause; the Alexander Kids are back and show a remarkable degree of talent and training; Calliste Conant won her way to the hearts of the hearers with talking songs, playing her own accompaniment on the piano; Britt Wood was hailed with glad acclaim. He is the same old Britt; Selma Braats offers a diversion in juggling.

Prince: The University Four are the headliners here and their songs were of the best and deserve all the applause they received; Pero and Wilson in pantomime juggling and barrel spinning are also a big hit; The Smilette Sisters, two charming and beautiful young women have a very novel acrobatic and slack wire act; they also carry their own scenery which is most striking; Macey and Marbelle have a most pleasing dancing act that contains several song numbers; the Gagnon-Pollock Players pleased two large audiences at the opening of the bill, presenting a new comedy drama, "The Chauffeur," during the action of which Bert C. Gagnon rendered two songs in his old-time manner greatly to the satisfaction of the house. Current week, "Charlie on The Stage," a comedy with music.

Auditorium: The Boston-National Grand Opera Company rendered Verdi's popular masterpiece, Feb. 8, in "Aida." The Auditorium was filled, and much credit is given to the committee who booked this company. "Birth of a Nation," Feb. 11, 12, 13, 14. This is the third and last visit of this picture here at popular prices.

Queen, Rex, Crown, and other motion picture shows playing to very good houses.

HERBERT GORDON.

## BROCKTON, MASS.

BROCKTON, MASS. (*Special*).—The Hathaway Players in the farce, "A Pair of Queens," Feb. 12-17, gave a bright and lively entertainment. Hooper Alchtey as Peter Cranby, the suspected criminal did good comedy work; Henry La Cour as John Shelly, his friend, aided in the fun making; John B. Whiteman as Joe Doak, a detective essayed the role in a clever manner; Herbert De Guerve as Steve Haines, his assistant, gave one of the best comedy portrayals of the season; Ruth Sechler as Polly Webb and Betty Brown as Madge Follette, the Pair of Queens, looked and acted their parts to perfection; Lillian Neiderauer as Mrs. Helen Cranby, gave a fine portrayal; Marion Chester as Martha, gave an excellent comedy characterization; William H. Dimock, as Hector and Forrest Abbott as Richards, did good work in their respective roles. "The Outcast," week Feb. 19.

W. S. PRATT.

## LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*). — Madam Sarah Bernhardt filled a one-night engagement at Macauley's Theater, Feb. 10, appearing in "The Death of Cleopatra," and a romantic playlet, in which she took the part of a wounded French soldier, formerly an actor on the Parisian stage, and concluding with the last act of "Camille." A very large house showed warm appreciation of her artistic work.

D. W. Griffith's "Intolerance," at Macauley's entire week, Feb. 12-17, with a chorus of fifteen people and an orchestra of thirty. Underlined, Feb. 19, at Macauley's is the Washington Square Players, and Feb. 22, Mischa Elman, the wizard of the violin.

Appearing at the B. F. Keith Theater, Feb. 11-17, are Aveling and Lloyd, Spencer Kelly and Marion Wilder and company, Kelly and Galvin, Lou Holtz, and Leona La Mar, "The Girl with the Thousand Eyes."

The Gayety, Feb. 11, had a satisfactory week in point of attendance, and appreciation with a drama of domestic life, "That Other Woman."

At the New Buckingham burlesque company, the Darlings of Paris, had a big week ending Feb. 17. In the company are Lew Reynolds, Lucia Arnold, Jack Noble, Leona Fox, and Peggy Dennis.

The usual announcement of consistent and steadily continuous good business must be made in connection with moving picture places. Eddy Foy, with his family of seven, was a feature at Keith's, week ending Feb. 10.

Katy May Bradley, a Louisville girl, who enjoys the distinction of being the best known female roller skater in the world and who was married recently to Willard Foote, a comedian, was one of the visitors of the week.

Lottie Lind McNabb, the well-known dramatic reader, was heard Feb. 12 at the Woman's Club in selections from Zangwill's masterpiece, "The Melting Pot."

D. W. Griffith, the film master, creator of "Intolerance," and "The Birth of a Nation," was a member of the famous old Meffert Stock Company. In his obscure days, while well liked, the modest young actor gave no promise of the success he was later to achieve.

Augusto Fusco, an Italian teacher of music, long a resident of Louisville, and at one time director of traveling musical companies, died Feb. 9. The little Italian was a warm friend of Adelina Patti, who on the occasion of her last visit to Louisville, presented him with a ring of considerable value, as a token of her affection.

CHARLES D. CLARKE.

## MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville, Feb. 5. Violin Beauties, Moore O'Brien and Cormack, Leroy & Paul, Walrod and Zell, Stuart and Darrow, Triangle and Keystone Pictures Feb. 5, 6; Cyril Maude in "Grumpy," Feb. 7; Keith Vaudeville, Black and White Revue, O'Donnell and Blair, Ruth Curtis, John E. Clair, Leonardi, Triangle pictures, Feb. 8, 9, 10.

Capitol: "Glory of Yolanda," Feb. 5. "Duplicity," Feb. 5; "Bride of Hate," "Pipe of Discontent," Feb. 6; "Threads of Fate," Feb. 7; "Joy and the Dragon," Feb. 8; "A Tour of the World," Feb. 8; "The Foolish Virgin," Feb. 9; "The Female of the Species," Feb. 10.

Palace: "The Sign of the Poppy," Feb. 5; "Gloria's Romance," Feb. 5; "A Girl Like That," Feb. 5; "Bitter Truth," Feb. 7; "Marvelous Majesty," Feb. 8; "Lost and Won," Feb. 9; "Tillie Wakes Up," Feb. 10.

Princess: "Liberty," "Purple Mask," "Heartsick at Sea," Feb. 5; "Fighting for Love," Feb. 6; "Barred from the Bar," Feb. 6; "The Littlest Rebel," Feb. 7; Mutual Star Feature, Feb. 8; "Such a Little Queen," Feb. 9; "With or Without," "Shorty in the Tiger Den," Feb. 10.

Macon: "Twilight Sleep," 5, 6.

Grand: Cyril Maude in "Grumpy," Feb. 7, packed house.

ANDREW OLIVER ORR.

## MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—Sarah Bernhardt's engagement for the evening of Feb. 7, at the Lyric, drew a crowded house from pit to gallery. The changed arrangement now obtains at the Lyric and Lyceum, the attractions of the latter going to the former, and on Monday Feb. 12, Loew's Lyceum opened with continuous performance daily from 1 to 11 P. M. Robert Haines, the Man in the Dark, Tom Kelly, Drolleries, Irene Brooks, Melodists, Ed and Jack Smith, John and Bertha Gleason and Fred Houlihan, Echoes from Tony Pastor. Week of Feb. 19, The Mimic World and Marie Dressler in "Tillie's Wakeup."

At the Lyric, Feb. 14, night and matinee, Julian Eltinge, in "Cousin Lucy," Cyril Maude, in "Grumpy," Feb. 23-24.

Orpheum, week Feb. 12, Laura Nelson Hall, The Cat and the Kitten; Kalmar and Brown-Williams and Wolfus, in comedy, "Hark, Hark, Hark," Bert Levy, entertains; Cantwell and Walker, "Get the Fly Stuff," Cecile Weston and company; Pielert and Scofield, "Helping Hubby;" Orpheum Travel Weekly, week Feb. 19, Frederick Bowers, Dorothy Shoemaker, Morin Sisters.

C. C. GRISSAM.

## OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Macdonough: Once more, Richard Walton Tully's romantic drama, "The Bird of Paradise," charmed large and enthusiastic audiences, Feb. 4-10. The company is good and the play is enjoyed by all. Kolb and Dill, Oakland favorites, week Feb. 12.

Orpheum: Will Cressy and Blanche Dayne and Orville Harold, headliners, Feb. 4-10. Balance of the olio composed of Trovato, Howard's animal spectacle, Janet Adair and Miss Adelphi, Myrl and Delmar, Harry Leston Mason and Wallace Galvin. Business good.

Pantages: Winston's famous Diving Sea Lions, The La Scala Sextette and Joe Roberts, Sterling and Marguerite, Lemaire and Jennings, and Florence Merritt well received by capacity houses, Feb. 4-10.

Columbia: Cannery Cottage, a new musical comedy by Harry Bernard, is proving a good drawing card, Feb. 4-10. In support of the two comedians, Will King and Harry Bernard, are William L'Heureux, Jack Wise, Clair Starr. Capacity houses at all performances.

T. and D. Kinema, Franklin and Reliance motion pictures to big houses.

LOUIS SCHELLING.

## JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"Pedro, the Italian," was put on at the Majestic, Feb. 12-17, to very good patronage, the holiday business being especially large. James Kyrle McCurdy was fine in the name part, and the support was very good, especially Kate Woods Fiske, Pearl Ford, Grace McMasters, Edward Lahey, Arthur Row, Edwin Evans, J. J. Swartwood and Garibaldi. Thurston, the magician, Feb. 19-24.

The best bill in weeks was at Keith's, Feb. 12-14 with four performances, Feb. 12, to capacity all the time John B. Hymer and company had a capital sketch "Tom Walker in Dixie," and made a hit. The Pollard Comic Opera company, led by Queenie Williams and Ted McNamara, was fine. Lew Wilson did a little bit of everything, from whistling to singing and dancing. Bill and Eva did an athletic skit. Healy and Chaplow were good in songs and dances. Richards, Brandt and Martin were sensational acrobats. Appearing Feb. 15-17, Sallie Fisher and company, Charles Reilly, the Great Howard, Lady Agnes and her Irish Colleens, Sorretti and Antoinette and Bonner and Howard.

The Cherry Blossoms company packed the Academy of Music at every performance Feb. 12-17. It is an up-to-date organization. Joseph K. Watson is a clever Hebrew comedian, Helen Van Buren is a versatile leader, Frankie Niblo is a dashing soubrette, and the chorus is a large one. The Parisian Flirts, Feb. 19-24.

Follies of the Day company received an ovation at the Empire, Hoboken, Feb. 12-19 when business was very large. George P. Murphy, Gertrude Hayes and Chester Nelson are good pacemakers.

Plans have been filed for a new theater to be built here by the U. S. Amusement company, of Hoboken to handle any kind of production; ready by Sept. 1.

WALTER C. SMITH.

## NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (*Special*).—Olympia, Feb. 12-14, pictures. Vaudeville, Douglas Flint and company in "The Merchant Prince," Mack and Fox, Wanzer and Palmer in "Just Sips," Lucianna Lucca, operatic singer. The Harrison Trio and Edward F. Reynard and company. Business knows no cessation. Feb. 15-17, George Beban in "His Sweetheart." "The Dragon's Den," Chapter VI of "The Great Secret," with Francis X. Bushman and Beverly Bayne, Feb. 15-17.

Orpheum: "Beauty, Youth and Folly," a blazingly radiant and dazzling dilirium of scenic sumptuousness, calcium splendor and anatomical attractiveness packed the commodious and handsome theater, Feb. 12-14. In the company are several clever people, chief among them being, Bert Weston, Dan Gracey, Sarah Hyatt, Don Trent, Katherine Murray, Margaret King, Charlie Ward, Minnie Harrison and The Alpine Trio. Many scintillant and sparkling novelties introduced. The good looking chorus appeared to special advantage in the gorgeous settings the management has provided. While the merriment is at times boisterous there is no trace of buffoonery or coarseness. The scenery is elaborate, the costumes exceptionally rich and handsome and the properties complete. Allen's, National, Colonial, Strand, Bijou, Casino and Comique are all pleasing their patrons with pictures if crowded houses are any criterion.

WALTER S. MACPHAIL.

## MONTGOMERY, ALA.

MONTGOMERY, ALA. (*Special*).—The Grand (Jean Smoot, Mgr.): Cyril Maude in "Grumpy," Feb. 8. The most pleasing attractions ever presented here, by a most excellent company to a capacity house. Mr. Maude receiving twelve curtain calls. "Experience, Feb. 9-10, presented by a capable company to large and well pleased audiences, during the engagement. "World of Pleasure, Feb. 15.

WALTER B. FISHER.


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## PALESTINE, TEX.

PALESTINE, TEXAS (*Special*).—Best: Lyceum attraction, Feb. 2, Hawaiian Quintet, packed house, pleased. The Royal Hawaiian Entertainers, sextet, 5, 6, 7; good houses; pleased. "The Bohemian Girl," Feb. 15; "Garden of Allah," Feb. 22. Wortham Bros. Shows (carnival), Feb. 12-17.

I. C. MYERS.


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## NEWARK, N. J.

NEWARK, N. J. (*Special*).—"So Long Letty" was splendidly produced at the Broad Street, Feb. 12-17. "The House of Glass," with Mary Ryan, current week. Mildred Macomer, Willard Foote and the Suss girls were headliners at Proctor's.

Dr. Cook, explorer, headliner at the Lyric. "The Understudy," with Helen Page, headed the bill at Loew's. The Moretti Opera company delighted the audiences at Keeney's.

Rose Sydell, who will never grow old, pleased the big audiences at Miner's Empire. She was splendidly assisted by Johnnie Weber, Bill Campbell, Low Thall, Ward Caufield and Arthur Delmore, Grace Tremont, Frances Cornell, Amy Gordon and Kate Pullman. Current week, "Bon Tons." GEO. S. APPLEGATE.

# REPORTS FROM MIRROR CORRESPONDENTS

## BALTIMORE

BALTIMORE (*Special*).—"Boys Will Be Boys," Fred C. Whitney's new piece, will have its try-out at the Academy, Feb. 26, so Harry Henkel announces.

Charles E. Ford, announces that following the engagement of "Seven Chances" at his house, March 19, Mr. Belasco, will stage a premier, March 26, of a play as yet unnamed. He also promises a return of "Very Good, Eddie," this time with original cast, including Alice Dovey and Ernest Truax for Easter week. "War Brides," featuring Nazimova, will most probably be on view at Ford's during Holy Week, and "Griffith's Intolerance," will be an early Spring booking.

That much heralded musical play "So Long Letty," joint work of Elmer Harris and Oliver Morosco, and for which Earl Carroll furnishes the music, was given here on Monday night at the Academy before a good sized audience. There has been much curiosity here to see this musical farce, which enjoyed such huge success in the West. Much of the success of this piece is due to the really clever work of Charlotte Grenwood, who carries most of the burdens of "So Long Letty" on her shoulders, but the entire cast is good, especially May Boley, Benn Linn, Sydney Grant and Walter Catlett. The piece was received with every evidence of approval.

Franz Lehar's delightful operetta, "Alone at Last," settled down for a week at Ford's on Monday. Minus all the original cast, with the exception of Harry Connor, this production does not suffer as much as one would expect. Having seen it during the first weeks of its run last year we are qualified to speak. Forrest Huff has the role originally acted by John Charles Thomas, and fills it most acceptably. Fritzi von Busing has Jose Collins role, and sings it delightfully. Roy Atwell is missed, but Robinson Newbold is surprisingly good for a substitute. Harry Connor is inimitable. "Katinka," Feb. 26.

For novelty, sprightliness, charm and originality in treatment, Henry W. Savage's "Pom-Pom," proved one of the best musical entertainments seen here this season. The cast, music, scenery, costumes and company were of a standard reached all too seldom in musical productions.

The management of the Maryland, offered last week, one of the best vaudeville bills of the entire season, headed by Brice and King, who are one of the best drawing cards on the Keith circuit. Emily Ann Wellman, is a distinct addition to vaudeville, and her work and the playlet were both above the ordinary run of such things. Lew Hearn and Bonita, old favorites, received a very enthusiastic welcome, which they richly earned.

Dippel's "The Love Mill" met with a very cold and unenthusiastic reception here.

The Boston Symphony Orchestra appeared for the fourth concert of the season at the Lyric, Feb. 14, to capacity. The First Symphony of Sibelius was a distinct novelty and one that was enthusiastically received. The works of this composer are heard all too seldom here. Carl Friedberg was the soloist, making his first appearance in this city.

Hans and Fritz, another of the popular cartoon musical plays, again demonstrated the unusual drawing power of this type of entertainment, by crowding the Auditorium at most of the performances.

At the conclusion of the Baltimore engagement, Feb. 16, the Messrs. Shuberts wisely decided to disband their company presenting the Strauss Operetta "The Beautiful Unknown." The first production of this work took place at Hartford, Conn., Feb. 5, and Baltimore was the only other city visited.

So great were the crowds that endeavored to gain admission to the Academy and Albaugh's to hear Newman's lecture on Hawaii and Manila, last week, that Mr. Henkel has decided to have him repeat this subject this week.

I. B. KAHN.

## MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—The long and eagerly awaited Montgomery and Stone in "Chin Chin" is Manager Scott's offering at the Metropolitan week of Feb. 11. These inimitable comedians always do a record business in this city and their present engagement is proving no exception to the rule. "Hit-the-Trail Holliday," week Feb. 18. The Bainbridge Light Opera company in "The Red Mill" is the attraction at the Shubert week Feb. 11. "The Spring Maid" follows. Emma Carus and Charley Grapewin are headliners at the Orpheum week Feb. 11.

The Pantages bill, week of Feb. 11, is headed by the "Uneeda Girls," with La Estrellita in a unique Spanish dance, a close second. Jack Reid and his "Record Breakers" at the Gayety week Feb. 11.

At the movie houses, week Feb. 11, are: Lyric, "20,000 Leagues Under the Sea"; New Garrick, first half, George Beban in "His Sweetheart"; last half, Vivian Martin. Fred Hartman, hero of the recent Winnipeg-to-St. Paul dog race, and Albert Campbell, winner of the derby and other races, with their dog teams, will appear in person at the Strand. An added attraction is Douglas Fairbanks in "The Americano." CAROLINE BERNE.

## DECATUR, ILL.

DECATUR, ILL. (*Special*).—"The Katzenjammer Kids" pleased two good houses, Feb. 8, at the New Lincoln Square Theater. Decatur was their fifth stand since their opening. Stuart Walker's Portmanteau Theater, Feb. 13, proved to be one of the treats of the season and drew a $1,100 house. The plays were, "The Gods of the Mountain," "Six Who Pass While the Lentils Boil," and "The Birthday of the Infanta." The Knights of Columbus' Dixie Minstrels, Feb. 14, was a great success, every seat being sold a day in advance. "Her Unborn Child," Feb. 17; "Blue Paradise," Feb. 24; "Everywoman" (for an early date).

W. L. Cairns, manager of the Seven Cairns Brothers in Oklahoma returned home, Feb. 12. Louis Elliott will pilot the Seven Cairns Brothers again this season. Bobby Brollier and wife, this season with the Phillips Show, will have charge of the stage with the Cairns Bros. next season.

Geo. Steele, last season with Cole Bros.' Show as legal adjuster, is home again after a short visit out of the city.

Otto Weaver of this city has signed with John Robinson's Ten Big Shows for the coming season. PERCY S. EWING.

## KANSAS CITY, MO.

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzpatrick, Mgr.): The Dolly Sisters in "His Friday Night," week of Feb. 11-17, offered an entertaining farce bordering on the risque, but one which would not have amounted to much had it not been for Rosalka and Yansci, who were a tremendous success. John Westley and Harry Lillford were good farceurs. The cast also included Louis Randolph, Jessie Ralph and Louise Closser Hale. Week Feb. 12, "Daddy Long Legs." To follow, Montgomery and Stone in "Chin Chin."

Orpheum (M. Lehman, Mgr.): Ray Samuels, with a piano and a ragtime song, divided honors week Feb. 11-17 with Edwin Arden, who appeared in a dramatic little sketch, "Close Quarters," and both scored. Pauline Thurston and Lee Hanning in "The Garden of Aloha," pleased. Harry Tate furnished a lot of fun with his "Motoring" sketch, while Bert Savoy and Jay Brennan did a funny female impersonation stunt. Kelly and Hollis in a college act and Neil O'Connell completed the bill. Business good.

Pantages' Empress (W. J. Timmons, Mgr.): George Primrose, still the minstrel, but not now in blackface, was the feature of the bill week of Feb. 11-17, and made a decided hit. Of his company Jack Weir is worthy of mention for his eccentric dancing. Other acts to win approval were Resista, phenomenal lasetta, in a musical act; Gilroy Haynes and Montgomery in a similar offering; Weber and Elliott in nifty comedy, and the Jacksons, expert cyclists. Big houses.

Globe (Cyrus Jacobs, Mgr.): The outstanding feature of the bill last week was the Monarch Comedy Four, and their own features were so many that they scored a tremendous hit. They were good singing comedians. Capes and Snow sang and danced themselves into favor, and Mitchell and Mitch scored with their banjo playing. Nada Keser, billed as a Belgian refugee, displayed a voice of wide range, while Tilford and company offered a ventriloquist act out of the ordinary. The Four Casting Kays were good. Houses fair to good.

Gayety (Geo. Gallagher, Mgr.): Catchy musical numbers were numerous in the offering of the "Merry Rounders," week of Feb. 11-17, and they were well rendered, the male quartet being especial favorites. Abe Reynolds and George F. Hayes were the principal comedians, while Eileen Sheridan, Elizabeth Jane and Ruth Wesley led the feminine contingent most satisfactorily. A large chorus of pretty girls, tastefully gowned, really sang and danced. Capacity houses. Last week, Stone and Pillard.

Century (Joe Donegan, Mgr.): Harry Welsh, a Jewish comedian of ability, and Fanita, a dancer, head the "American Burlesquers," week Feb. 11-17. A hard-working chorus assisted them in putting the show over. Business good. "Girls from Joyland," week Feb. 12.

Garden (W. H. Quigley, Mgr.): "In Old Kentucky," week Feb. 11-17, with Jean Selkirk as Madge, played to good business. The outstanding feature of the production was the chorus of negro men. Fred C. Clement and Gus Neville were conspicuous. To follow, "St. Elmo."

Mueriebach: Stuart Walker's Portmanteau Theatre appeared at the Muehlebach ballroom for two performances, Feb. 17. Bills presented were "Six Who Pass While the Lentils Boil," "Nevertheless," and Lord Dunsany's "King Argimenes and the Unknown Warrior." Also, "The Birthday of the Infanta," "The Very Naked Boy," and "The Lady of the Weeping Willow Tree."

Kansas City lost its veteran theatre manager in the death of Martin Lehman at Los Angeles Feb. 8. J. H. MCCLEARY.

## ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Feb. 8-10, Lina Abarbanell in the operetta "Flora Bella," with Charles Purcell and a most capable company scored a genuine success. The performance delighted very large audiences. Chauncey Olcott in "The Heart of Paddy Whack," as usual, was warmly received by appreciative audiences, 13. The Philadelphia Orchestra and Olga Samaroff pleased a large audience of music lovers Feb. 14.

Taylor Holmes in "His Majesty Bunker Bean," Feb. 15-17. Eugene Walters' new play, "The Knife," Feb. 20-22.

Proctor's Grand presented an exceptionally entertaining vaudeville bill week Feb. 12-17. The leading numbers were Emmett Corrigan and company, and Sam Mann and players. Toots Paka and Hawaiian singers, Three Hickey Brothers, The Sullys, and the Melody Six. The added film features were Mary Pickford in "The Pride of the Clan" and Mrs. Vernon Castle in "Patria." Big business prevailed the entire week.

Blutch Cooper's "Sightseers," with Will J. Kennedy, Jack Miller and a large company of fun makers provided an excellent burlesque attraction week Feb. 12-17 at the Empire. The customary big business continues. Vaudeville and pictures features at the Leland and Majestic theaters attracted large crowds for the week.

GEO W. HERRICK.

## SYRACUSE

SYRACUSE, N. Y. (*Special*).—Welting, Feb. 8-10, "Flora Bella," to fair houses. A very poor company. "Bunker Bean" played to fair houses Feb. 12-14, and generally pleased.

George Arliss in "The Professor's Love Story," to good houses, Feb. 12-14; "Here Comes the Bride," Feb. 15-17.

Strand and Eckel continue to fill each evening. The Regent, presenting "The Crisis," is drawing big houses. Empire, "Treasure Island." Diaghileff Ballet Russe, Feb. 23. "The Cinderella Man," at the Welting, Feb. 23, 24. FREDERICK E. NORTON.


STEIN'S
MAKE-UP
NEW YORK

## REPORTS FROM MIRROR CORRESPONDENTS

### FALL RIVER

FALL RIVER, MASS. (*Special*).—Savoy: After a long absence from the local vaudeville stage, E. L. Winchester, late of Bedford and Winchester, made his reappearance week Feb. 12-17, in a new act and with a new partner, Harry Madison, late of Bailley and Madison, and scored one of the greatest hits of the season; the act is very good. "The Dream Garden," Wells and Lee, Keeley Brothers and company, Bob Albright and company, a good act; Albright is a rare singer; Social Pirates, Florence Rose fashion films, Keystone Comedy, The Volunteer Organist, Hirschoff Family in "A Night in a Gypsy Camp," The Stantons, Zeno and Mandell, Bob and Little Eva, Kane Brothers, Mutual Weekly, and Dorothy Bernard in "The Rainbow," to a very large attendance.

Academy: Seven-reel feature picture, Feb. 12-17. Plans; Large attractions, good attendance. Palace and Premier, still closed. Bijou: Harry English and company, in an intense dramatic playlet, "The Evil Hour," Feb. 12-17, scored big; Jimmy Casson and Dorothy Earle, Gray and Graham, Clark and McCullough, Greno and Platt, Pearl White in "Pearl of the Army," Joe Jackson in "Gypsy Joe," Pathe Weekly, Wallace Reid and Anita King in "Golden Fetters," Dr. Joy's Sanitarium, Victor Stone and Charles Clear, Tyler and St. Clair, Billy Dale and company, in "A Night in Paris," The Equilio Brothers, "The Great Secret," "Bathhouse Blanders," and Marie Doro in "Lost and Won," to S. R. O.

Music Hall: Leopold Lane and a strong company of players presented, "She Stoops to Conquer," Feb. 12, to S. R. O.; very good performance. Margaret Pitt, a great local favorite when with the Malley Denison Players has joined "Her Unborn Child," and is playing the leading heavy role; Pearl Ford has joined "A Little Girl in a Big City" company, playing leads; At last we are to have a season of stock under the personal direction of Manager Warren O'Hara of "All Star Stock Company"; the season will open in a few weeks. E. L. Winchester was the guest of several dinners given in his honor during his engagement at the Savoy.

W. F. GEE.

### HAMILTON, CAN.

HAMILTON, CAN. (*Special*).—Grand: Feb. 3 and 5, "Daddy Long Legs"; moving pictures, Feb. 4-10; "Peg o' My Heart," Feb. 13, 14; "Mutt and Jeff's Wedding," Feb. 15, 16, 17.

Loew's Hamilton Theatres, limited, has been incorporated at Ottawa this week with $1,000,000 capitalization, to accept an agreement between E. R. Bongard, of Toronto, broker, and W. S. Morlock, assigning to the company the rights of Marcus Loew's Theaters, limited, to erect theaters in Hamilton.

Temple, James Wall, manager: Week 3. Burt Baker and company, Sylvestor Family, William and Margaret Cuity, Amoral Sisters, Moore and Thayer, May Lambe, Lexey and O. Connor. Week 12. Pinkie and Associates, Conlin Parks trio, Kennedy and Burt, Momoris Victor Canaina and Clor, Mortint Weekly. Mr. Wall gave a special matinee for children, Saturday morning, Feb. 10, when the theater was filled to overflowing. Cheers for Mr. Wall were heartily accorded.

MINNIE JEAN NISBET.

### DENVER

DENVER (*Special*).—Stock Show week, Jan. 21, always a period of prosperity for the theaters, was followed by a decided slump. "The House of Glass," at the Broadway did not get nearly the attendance it deserved. "Mutt and Jeff's Wedding," Feb. 4-10, was better than last year's show, and prospered in the usual Gus Hill manner. Rose Stahl in "Our Mrs. McChesney" to follow.

The Webber Theater, the latest and largest of neighborhood playhouses, opened Feb. 1. The architecture and decoration are both bizarre and pleasing. The owner was formerly the manager of the Iris Theater. The Paris, with "A Daughter of the Gods," twice daily, is achieving a great success. The Orpheum gave us Bankoff and Girlie, week Jan. 29. Eddie Leonard and Mason and Keeler were the features, Feb. 5-11.

Madame Schumann-Heink, who endeared herself to the people of the city some time ago by giving a free concert under the auspices of the Municipal Government, sang Jan. 21 at popular prices for the benefit of the $50,000 organ planned for the Auditorium. Florence Eastern and Francis Maclennan were heard under the auspices of Signor Cavallo Feb. 6. George Hamlin was the soloist with the Philharmonic Orchestra, Feb. 5.

The Screen Club Ball at the Auditorium, Feb. 8, was an unmistakable success, and marred only by the fact that Sessue Hayakawa was delayed by a snow blockade and could not appear in person as anticipated.

FREDERICK D. ANDERSON.

### ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—Stone and Pillard in "The Rag Doll in Ragland," at the Lyceum, Feb. 11, was one of the best attractions of its kind seen here in several seasons. Etta Pillard was charming. Her handsome costumes, dainty dancing, and most of all her attractive personality, won instant favor. George Stone as the Rag Doll scored heavily and Ben Bard, Lee Hickman, James McCabe, Tedd Dupont, Lloyd Pedrick, Jessie Hiatt and Joe Schrode were the other principals and all of them deserve much more than passing notice. A pretty, well drilled chorus, clean, handsome costumes and splendid stage settings helped to the success of this first class attraction. Business good. May Robson in "The Making Over of Mrs. Matt" follows.

JOHN A. DUNCAN, JR.

### BERKELEY, CAL.

BERKELEY, CAL. (*Special*).—The T. and D. Theater, under the new management of E. J. Merlin, formerly connected with the T. and D. of Oakland, has been showing the best of the first run pictures to large houses. The Berkeley and Strand showed films of interest to capacity houses.

The feminine students of the University are rehearsing for their annual "Parthenia," the open air pageant that takes place in April. Over five hundred students take part in this production, which is held on the campus and attended by all students.

ERWIN HIRSCHFELDER.

## DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—indef.
ANGLIN, Margaret (Geo. C. Tyler): Chgo., 13—indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Springfield, Mass. 23, 24; N. Y. C. 26—indef.
BATES, Blanche (T. H. Hunter, Inc.): Pittsburgh, 19-24.
BEN-HUR (Klaw and Erlanger): Phila. 12-24.
BERNHARDT, Sarah (Wm. F. Connor): B'klyn, 22-24.
BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.
BRAT, The (Oliver Morosco): N.Y.C. Mar. 5—indef.
BROADWAY After Dark (National Producing Co.): Galeston, Pa. 21, Wellsboro 22, Towand 23, Sayre 24.
CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—indef.
CHEATING Chesters (A. H. Woods): N.Y.C. Aug. 9—indef.
CINDERELLA Man (Oliver Morosco): Springfield, Mass. 19-21.
CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Back to Erin: Toledo, O. 21, 22, Adrian, Mich. 23, Battle Creek 24.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.
COMMON Clay (A. H. Woods): Indianapolis, Ind. 18-21, Louisville, Ky. 26-Mar. 3, Cinti. 4-10.
DITRICHSTEIN, Leo (Cohan and Harris): Cinti. 19-24.
DREW, John (John D. Williams): Phila., 12-24.
EVERYWOMAN (Henry W. Savage): Keokuk, Ia. 21, Burlington, Ill. 22, Quincy 23, Alton 24, St. Louis, Mo. 25-Mar. 3.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Buffalo 12-24, Balto. Mar. 5-10.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): San Jose, Cal. 19-21, Sacramento 22-24, Fresno 26-28, Modesto Mar. 1, Stockton 2, 3, Salt Lake City 5-10.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Nashville, Tenn. 19-24, Atlanta, Ga. 26-Mar. 3, Athens 5, Macon 6-8.
FAIR and Warmer (Selwyn and Co.): Phila. 12—indef.
FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—Mar. 3.
FAIR and Warmer (Selwyn and Co.): Boston 5—indef.
FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Dec. 25—indef.
FIELDS, Lew, Chgo. 10—indef.
FISKE, Mrs. (Corey and Riter): Columbus, O. 20, 21.
FLAME, The (Richard Walton Tully, Inc.): Detroit 19-24, Indianapolis 26-Mar. 3, Cinti. 4-10.
FOOL There Was: Boston, 19-24.
FOR the Man She Loved: St. Louis 9-24.
FRECKLES (Eastern, B'way Amuse. Co.): Steubenville, O. 23.
FRECKLES (Western, B'way Amuse. Co.): Fullerton, Neb. 21, Spaulding 22, Albian 23, Creston 24.
GETTING Married (Wm. Faversham): Boston, 19—indef.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.
GIRL Without a Chance (Robert Sherman): Cleveland 19-24, Chgo. 25-Mar. 3, Detroit, 4-10.
GIRL Without a Chance (Eastern, Robert Sherman): Granville, Vt. 21, Rutland 22, Mechanicville, N. Y. 23, Canajoharie 24, Amsterdam 25, Oswego Mar. 1, Boonville 2, Watertown 3.
GIRL Without a Chance (Western, Robert Sherman): Sharon, Pa. 22, Erie 23, 24.
GOOD Gracious Annabelle (Arthur Hopkins): B'klyn 19-24, Chgo. Mar. 5—indef.
GREAT Divide (Henry Miller): N.Y.C. 7—indef.
GRAHAM, Oscar: Pittsburg, Tex. 21, Winnsboro 22.
GUILTY Woman (Myro Prodgar Co.): Cumberland, Md. 22, Uniontown, Pa. 23, McKeesport 24, Oil City 26, Titusville 27, Sharon 28, Newcastle Mar. 1, Erie 2, 3.
HER Unborn Child: Chgo. 19-24.
HERE Comes the Bride (Klaw and Erlanger): Buffalo 19-21.
HIT-the-Trail Holliday (Cohan and Harris): Detroit 19-24.
HODGE, William (Lee Shubert): Chgo. Dec. 23—indef.
HOLMES, Taylor (Joseph Brooks): Toronto 19-24.
HOUSE of Glass (Western, Cohan and Harris): 'Frisco 11-24, Los Angeles 26-Mar. 3.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
JOHNNY Get Your Gun (John Cort): N.Y.C. 12—indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 6—indef.
KNIFE, The (A. H. Woods): Albany, N. Y., 20-22.
LILAC Time (Selwyn and Co.): N.Y.C. 6—indef.
LITTLE Bit of Bluff (Alfred Brown): Moose Jaw, Sask., Can. 22-24, Regina 26-28.
LITTLE Girl in a Big City: Paterson, N. J. 19-24.
LITTLE Women (Wm. A. Brady): Phila. 12-24.
LODGER, The: N.Y.C. Jan. 8—indef.
MAGIC (Mrs. Emilie Hapgood): N.Y.C. 12—indef.
MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.
MASQUERADER, The (Richard Walton Tully, Inc.): Washington 19-24, Buffalo 26-Mar. 3, Boston 5—indef.
MAUDE, Cyril (Theo. W. Barter): Meridian, Miss. 21, Vicksburg 22, Memphis, Tenn. 23, 24, Little Rock, Ark. 26, Hot Springs 27, Texarkana, Tex. 28, Shreveport, La. Mar. 1, Beaumont, Tex. 2, Galveston 3, Houston 5, 6, San Antonio 7, 8.
MILLIONAIRE'S Son and the Shop Girl (George Klimt): Buffalo 19-24.
MORRIS Dance (Winthrop Ames): N.Y.C. 13—indef.
MOTHER Carey's Chickens (John Cort): Pittsburgh 12-24.
NAZIMOVA, Mme. (Chas. Bryant and Walter Wanger): N.Y.C. Jan. 10-Feb. 24.


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NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
O'HARA, Fiske (Augustus Pitou): St. Catherines, Ont. Can. 21, London 22, Guelph 23, Hamilton 24, Peterboro 26, Belleville 27, Kingston 28, Brockville Mar. 1, Ottawa 2, 3.
OLCOTT Chauncey (Cohan and Harris): N.Y.C. 19-Mar. 3.
OLD Lady 31 (Lee Kugel): N.Y.C. Oct. 30—indef.
PALS First (J. Fred Zimmerman): N.Y.C. 26—indef.
PATTON, W. B. (Frank B. Smith): Vandergrift, Pa. 21.
PEDRO, the Italian: N.Y.C. 19-24.
PEG o' My Heart: Chgo. 19-24.
PEG o' My Heart: Montreal 19-24.
PIERROT, the Prodigal (Winthrop Ames and Walter Knight): B'klyn 19-24.
POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. 19-24.
PORTMANTEAU Theater Co., (Stuart Walker): Chgo. Feb. 5—indef.
POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 28—indef.
POTASH and Perlmutter in Society (A. H. Woods): St. Paul 18-24, Minneapolis 25-Mar. 3, Milwaukee 4-10.
SERAMONDA (Julia Arthur): Boston 12—indef.
SEVEN Chances (David Belasco): Rochester, N. Y. 19-21, Buffalo 22-27.
SIDNEY, George: Detroit 19-24.
SIS HOPKINS: Balto. 19-24, Phila. 26-Mar. 3.
SKINNER, Otis (Chas. Frohman, Inc.): Dayton, O. 21, Columbus 22-24, Pittsburgh 26-Mar. 3.
STAHL, Rose (Chas. Frohman, Inc.): Salt Lake City 20-22, Reno, Nev. 24, Frisco 26-Mar. 10.
STARR, Frances (David Belasco): N.Y.C. Dec. 21—indef.
STRANGER Than Fiction (John Craig): Stamford, Conn. 26.
SUNNY South (J. C. Rockwell): Chatfield, Minn. 21, Wilcona 22, Arcadia, Wis. 23, Whitehall 24, Mondovi 26, Augusta 27, Durand 28, Lake City, Minn. Mar. 1, Ellsworth, Wis. 2, River Falls 3, New Richmond 5, Glenwood City 6, Cumberland 7.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
THAT Other Woman: Nashville, Tenn. 19-24.
13TH Chair (Wm. Harris): N.Y.C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): Rochester, N. Y. 22-24, Phila. 26—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): Fresno, Cal. 21, Modesto 22.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (Wm. Elliott, P. Ray Comstock and Morris Gest): N.Y.C. 1—indef.
WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.
WASHINGTON Square Players: Louisville, Ky. 19-24.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WHICH One Shall I Marry? (Rowland and Howard, Inc.): N.Y.C. 19-24.
WINNING of Barbara Worth: Omaha 19-24.
YELLOW Jacket (Mr. and Mrs. Coburn): Nov. 9-Mar. 3.

### PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BAY CITY, Mich.: Grotto.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
CALGARY, Alta., Can.: Grand.
CLEVELAND: Duchess.
COLUMBUS, O.: Southern.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
EVANSVILLE, Ind.: Majestic.
EVERETT, Wash.: B'way.
FARGO, N. D.: Orpheum.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JACKSONVILLE, Fla.: Orpheum.
KANKAKEE, Ill.: Majestic.
KANSAS CITY: Grand Opera House.
LANCASTER, Pa.: Fulton.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: New Bedford.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA City, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SANTA CRUZ, Cal.: Knight.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TOLEDO: Palace.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
VANCOUVER, B. C.: Empress.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

### TRAVELING STOCK

BYERS, Fred: Crescent, Okla. 22-24.
DAVIS, Walter (Adam W. Friend): Lock Haven, Pa., 19-Mar. 3.
HILLMAN Ideal: McDonald, Kan. 19-21, Atwood 22-24.

### OPERA AND MUSIC

ABARBANELL, Lina (John Cort): B'klyn 26-Mar. 3.
ALONE at Last (Messrs. Shubert): Balto. 19-24, Washington 26-Mar. 3.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Boston 5—indef.
BRINGING Up Father in Politics (Gus Hill): Birmingham, Ala. 19-24.
CANARY Cottage (Oliver Morosco): N.Y.C. 5—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
EILEEN (Joe Weber): Boston Jan. 15—indef.
ELTINGE, Julian (A. H. Woods): Dallas, Tex. 20, 21, Waco 22, Temple 23, Austin 24.
HANS and Fritz: Indianapolis 19-24.
HANS and Fritz: Phila. 19-24.
HAVE a Heart (Henry W. Savage): N.Y.C. Jan. 11—indef.
HELD, Anna (Messrs. Shubert): Phila. 5—indef.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HIP, Hip Hooray (Chas. Dillingham): Chgo. Jan. 25—indef.
HYAMS and McIntyre (Perry J. Kelly): Norfolk, Va., Va. 22, Suffolk 23, Newport News 24, Fredericks, Md. 26, Hagerstown 27, Cumberland 28, Parkersburg, W. Va. Mar. 1, Fairmont 2, Connersville, Pa. 3.
KATINKA (Arthur Hammerstein): Cinti. 19-24, Balto. 26—Mar. 3.
KATINKA (Arthur Hammerstein): Bismark, N. D. 21, Miles City, Mont. 22, Billings 23, Lewiston 24, Great Falls 25, 26, Butte Mar. 1, 2, Spokane, Wash. 5, 6.
LOVE Mill (Andreas Dippel): Boston 19—indef.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MISS Springtime (Co. 2, Klaw and Erlanger): Boston, Jan. 8—indef.
MUTT and Jeff's Wedding (Joe Pettingill): Worcester, Mass. 19-24.
OH, Boy (F. Ray Comstock): N.Y.C. 20—indef.
PASSING Show of 1916 (Messrs. Shubert): Indianapolis, Ind. 19-24.
POM-POM (Henry W. Savage): Washington 19-24, Phila. 25-Mar. 31.
PRETTY Baby: Pittsburgh 19-24.
PRINCE of Pilsen (Perry J. Kelly): Frankfort, Ky. 21, Winchester 22, Paris 23, Lexington 24, Middletown, O. 25, Washington C. H. 26, Chillicothe 27, Circleville 28, Newark Mar. 1, Coshocton 2, Zanesville 3, New Phila. 5, Wheeling, W. Va. 6, Fairmont 7.
ROBIN Hood (Walker Stevens): Springfield, Mass. Mar. 2, 3.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Chgo. Dec. 31-Feb. 24.
SHEEHAN Opera Co. (Joseph Sheehan): Concordia, Kan. 21, Salina 22, McPherson 23, Wichita 24.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—indef.
SO Long Letty (Oliver Morosco): Balto. 19-24.
SYBIL (Chas. Frohman, Inc.): Chgo. 19—Mar. 10.
VERY Good Eddie (Marbury-Comstock): Phila. Jan. 1—indef.
VERY Good Eddie (Marbury-Comstock): Cinti. 25-Mar. 3.
WATCH Your Step: B'klyn. 19-24, N.Y.C. 26-Mar. 3.
WATCH Your Step: Hanover, Pa. 21, Carlisle 22, Columbia 23, Allentown 24.
WILSON, Al. H. (Sidney R. Ellis): Brockville, Ont. Can. 21, Kingston 22, Belleville 23, Peterboro 24, Toronto 26-Mar. 3.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. 5—indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld, Jr.): St. Louis 18-24, Cinti. 26-March 3.

### MINSTRELS

FIELD, Al. G.: Marion, Ind. 21, Indianapolis 22-24, Springfield, Ill. 26, Jacksonville 27, Belleville 28, Sedalia, Mo. Mar. 1, Springfield 2, Joplin 3, 4.

### MISCELLANEOUS

DIAGHILEFF'S Ballet Russe: Pittsburgh 19-21.
THURSTON the Magician (Jay Klink): Jersey City, N. J. 19-24, Trenton 26-28, Atlantic City Mar. 1-3.

## LETTER LIST

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### WOMEN

Babcock, Helen, Mary Balzar, Adele Berliner, Edith H. Black, Lois Blair, Lottie Briscoe.
Carlyle, Grace, Margaret Carroll, Catherine Carter, Jane Carter, Genevieve Cliff, Helen Collins.
Desmore, Mercedes, Louis Ducie.
Eburne, Maude.
Fearnley, Jane, Esther Ford, Viola Fortesque, Florence Foster.
Greenfield, Caroline.
Harvey, Lillian, Mrs. James Hunt, Minnette Howard.
Ingram, Harry Mrs., Beatrice Irwin.
Joyce, Florence.
Kirwin, Susie.
Lotus, Margaret, Leontine Lovswell, Helen Lynn.
MacNeal, Dixie, Estelle Maxwell, Dorothy Maynard, Mae Menzette, Mrs. Merrick, Maxine Miles.
Oliver, Christine.
Pierce, Florabelle, Maud A. Powell.
Raymond, Grace, Helen Raymond, Mildred Richardson, Ada Robson.
Sterling, Lillian, May Stewart.
Vernon, Isabel.
Walter, Mary E., Elsie Walton, Jean Wier, Clara Whipple, Alice Carson Wood, Younge, Frances.

### MEN

Albertson, Arthur, Bob Albright.
Black, Frank S., Harold Blake, Howard Boyd, Allen Brander, George L. Brown, Stanley Brown, Joseph A. Budd, Harry Budd, Earl Burnside.
Carlyle, Richard, E. Allan Cooper, John C. Conpery.
Dempsey, Clifford, Guy D'Ennery, Charles J. Diem, Charles Dodsworth, J. E. Dodson, Arthur Donaldson, Royster-Dudley Opera Co.
Elmendorpe, W. C.
Forrester, Frederick.
Gibbs, Henry Earle, Will T. Gobrecht, George C. Gunther, Hall, Albert J., Samuel Howard.
Kilbride, Percy.
Mayo, W. R., Barry McCollum, Claude Miller, Eddie Moran, Charles Morati, Ralph Morgan (Wupperman).
O'Keefe, Arthur, John D. Ormonde, Lynn Osborn.
Pepis, Edward, Jack L. Pollard.
Roe, W. J., Randolph Rodney, O. Roth.
St. James, W. H., P. E. Salter, Earl Simmons, Arthur Smith, Franklyn Smith, J. Irving Southard, Edwin H. Stanley, Burt Swan.
Teachout, Howard.
Van Dyke, Eric, Edward Van Sloan, Edwin Varney, Thomas Slattery (Hal. Varner).
Whittaker, Raymond.
Young, Waldman.

# MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

IN last week's issue of THE MIRROR appeared an interview with Mr. Whitman Bennett, upon motion picture exhibiting conditions in New York, in which that gentleman indicated without circumlocution what he believed to be a serious state of affairs and suggested certain remedies therefor.

THE MIRROR, as editorially indicated last week, has no desire to be pessimistic any more than, according to his own assertions, had Mr. Bennett. But if certain conditions exist, they must be faced and not evaded. THE MIRROR believes firmly, and has all along contended, that the film business rests upon a secure foundation; that there is no ground for a belief that it is on the wane, here or elsewhere, and that whatever the difficulties that may now confront exhibitors or manufacturers they can and will be met and overcome.

The article was printed solely that one view of the situation, the view of a man, who from his knowledge and experience, should be qualified to speak authoritatively, might be placed before its readers, a large proportion of whom are motion picture showmen.

It is the earnest desire of THE MIRROR that its columns be used freely by exhibitors, producers, directors, exchange men and others, with a view to throwing light upon the existing conditions and discovering the most expeditious means of adequately correcting possible faults and solving the problems that have arisen.

In this connection it is a source of satisfaction to be able to say that a recent visitor from the Far West, who has, during his itinerary stopped at most of the large cities of the country between here and San Francisco, is particularly sanguine as to the prospects of the industry. In a brief report of his trip published last week, it was stated that he had found business quite satisfactory in California, and in other States en route, and that, throughout the country, there seemed to be a tendency toward better theaters for pictures.

"Producers," said the gentleman in question, "have begun to realize that 'the play is the thing'—that there must be better stories."

It is quite apparent that at least one of the principal difficulties has been—in some parts of the country, at least—to satisfy the photoplay public. As Mr. Bennett pointed out, the film playgoers have been satiated with just average pictures; they have been filled to repletion with ordinary *good* films; they have become epicures. If that is true, something must be done to provide them with *better* pictures. This, however, presupposes greater care in selection as well as production. Which, in turn, would indicate that the quantity must be sacrificed to quality. In other words, we cannot go on grinding out films at express train speed.

Several times THE MIRROR has maintained that there is no overproduction of good pictures. Perhaps it will be necessary to amend this by saying there is no overproduction of *superior* pictures.

If, as Mr. Bennett intimated, it is necessary for exhibitors in those portions of the country where the business shows a tendency to retrogression, to "shorten sail," some immediate effort should be made to determine in just what manner the "shortening" should be accomplished. Certainly there can be no lessening in the quality of the bills, nor is it possible in any way to curtail where the effect would be to render the comfort of patrons less pronounced.

Here is a wide field for discussion. THE MIRROR withholds temporarily any direct suggestions, preferring to wait the opinions of those directly engaged in the business from one angle or another.

GERALDINE FARRAR AND HOBART BOSWORTH
In "Joan the Woman"—De Mille-Cardinal.

YOU WOULD SCARCELY RECOGNIZE THIS AS MARGUERITE CLARK, FAMOUS PLAYERS' STAR, BUT SHE IT IS—IN "THE FORTUNES OF FIFI."

Against any panicky attitude of mind those in the film business must be cautioned. There is no occasion for it; if we are in the midst of a reconstruction period, all must work together for the ultimate good of all.

One thing is certain, the method colloquially known as "cutthroat competition," if it has been followed in any department, must be eschewed.

Finally, THE MIRROR wishes to reiterate that it has no fear for the future of the industry. Certainly the fittest will survive. It is, then, the duty of every man, who is heart and soul in the industry, to *see that he is among the fittest.*

Meanwhile, as before stated, the columns of this publication are open for a frank discussion of conditions and suggestions of a constructive nature. It is our earnest wish that the invitation shall be accepted by all who have a word to say that may prove illuminating or helpful.

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***"Two heads are better than one."—John Heywood, "Proverbs."***

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The preservation of atmosphere in a motion picture is at once probably the most difficult and the most essential thing in production. Without it, the most carefully developed plot, however well acted, will be wanting. The preservation of atmosphere, an elusive quality at best, may depend largely upon the acting, the direction, setting—varying in degree with the character of the story.

An excellent example of what may be accomplished in this respect may be cited in the filming of Hall Caine's novel, "The Deemster." Without going into its merits in other respects—which is not the province of this page—attention may be called to the atmosphere, the very tang of the salt sea, with which the picture was invested. There are many similar examples of effective creation and retention of the atmosphere of the story. This need not apply exclusively to picturization of works of fiction. Every story, whether written for screen, stage, or book, has its atmosphere—if it is worthy of consideration at all. To *sense* this, infuse it into the production, should be the paramount purpose of the director.

Many things contribute to atmosphere, extraneous to the picture itself, such as the musical accompaniment, the stage setting, so to speak; and these latter things are largely within the province of the exhibitor to perfect. But if the atmosphere is not in the picture itself, no amount of outside effort will save it from flatness.

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***"Nothing great was ever achieved without enthusiasm."—Emerson.***

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The announcement of the appointment of Benjamin P. Schulberg as general manager of Paramount Pictures Corporation cannot fail to confer a sense of personal gratification to every one who knows Mr. Schulberg. His pre-eminent fitness for the office, his long and honorable career in the film industry, his uniform courtesy and undoubted ability all contribute to the feeling of satisfaction arising from the knowledge that he has been rewarded by this mark of appreciation by the company, which stands in the front ranks of producing and distributing organizations. THE MIRROR extends its congratulations both to Mr. Schulberg and Paramount.

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*Paramount Progress* recently printed a short article worthy of earnest consideration by every exhibitor. The opening paragraph gives the keynote: "The Woman is the dominant buying factor of the nation. What are you doing to cater to her wants or needs?" We commend this thought to showmen everywhere.

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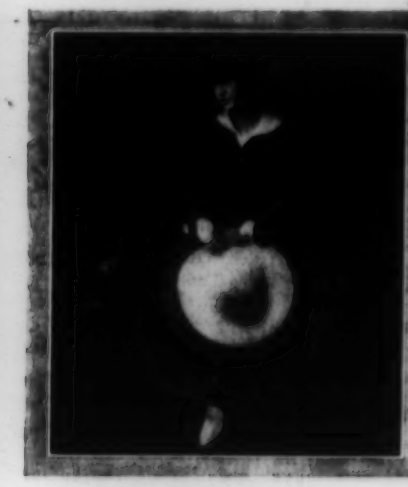
Thomas Alva Edison had a birthday last week, and THE MIRROR cannot permit this opportunity to pass of offering sincere congratulations to this man who is seventy years young.

ADAM HULL SHIRK.

"THE ADVENTURER."
U. S. Art Dramas Production.



"THE SECRET OF EVE."
Madame Petrova in Metro Films.



FRANCINE LARRIMORE,
Edison Star.

SCENE FROM "THE DEEMSTER,"
Arrow Film.

## PATHE'S MARCH 4 PROGRAM NOTABLE

### Contains a Feature, Two Serials, Comedy, Fashion, Scenic, Cartoon and News Films

A strong program is offered by Pathe for March 4, including a gold rooster play, two serials, a one-reel comedy, a split reel fashion and scenic, a split reel cartoon and scenic and two issues of the Pathe News.

"Her Beloved Enemy" is the gold rooster play produced by Thanhouser, featuring Doris Grey and Wayne Arey, supported by J. H. Gilmour and Gladys Leslie. "Her Beloved Enemy" was written by Philip Lonergan. It is a comedy-melodrama with many of the human touches that characterize the work of Agnes C. Johnson who is also a Thanhouser photoplaywright.

The advertising matter available through Pathe Exchanges includes one and six sheets and two styles of three sheets, a banner a window card, photographic lobby display and heralds.

"The Flag Despoiler" is the fourteenth episode of "Pearl of the Army," produced by Astra, starring Pearl White. This chapter moves at a fast pace as the story reaches its completion.

The eighth chapter of "Patria," entitled "Red Night," takes its place in the program. The serial written by Louis Joseph Vance features Mrs. Vernon Castle.

"Deep Dyed Villainy" is the title of a Mittenthal comedy in one reel. There is a one sheet on this picture.

The twenty-first release of popular Florence Rose Fashions is entitled "Morning Hours." It is on the same reel with Picturesque "Catalonia," a scenic gem showing the town of Ripol in Catalonia, Spain.

"A Hot Time in the Gym" is the title of George MacManus's "Bringing Up Father" cartoon, animated by Edward Grinham. This is on the same reel with "Government Pets of Yellowstone Park," a very attractive scenic.

Hearst Pathe News No. 20 and 21 round out the program.

## PLENTY OF ACTION IN THIS COSTUME PLAY

### "Winning of Sally Temple," from Lasky, Stages Great Fight and Other Features

Proving that a costume play may still be replete with action, the Lasky-Paramount production, "The Winning of Sally Temple," starring Fannie Ward, contains some remarkably fast fight scenes.

There are two particularly notable encounters; one between Jack Dean and Billy Elmer in which both men were instructed to "go to it" for all they were worth. The fact that they did so is easily apparent upon the screen. It is one of the hardest fights that has ever taken place in the Lasky yard, and it resulted in considerable work for the resident physician after Elmer had beaten Dean according to the director's specifications. Not content with this three-round knockout bout, the director later staged a two-story battle in which the now reconciled Dean and Elmer proceed to wipe up two floors and the intervening stairway with about eight men. The scene of the struggle shifts rapidly from one floor to another, with the combatants falling downstairs with an abandon that is startlingly reckless of life and limb.

The Civil War, an Irish romance, and a prison reform story form the basis for the sixty productions, which will be released by Paramount during the month of March.

The first of these, "Those Without Sin," released March 1, has Blanche Sweet as the star. "Castles for Two," presents Marie Doro in the stellar role, and "The Prison Without Walls" presents the first appearance of Wallace Reid and Myrtle Stedman as co-stars.

Mae Murray, the Lasky-Paramount star who was last seen in the Paramount picture, "The Plow Girl," in which she met such a tremendous success, will next appear in "On Record," which was written especially for her by Paul West and John B. Clymer.

## WONDERFUL SHOWING FOR "JOAN THE WOMAN"

### Production at Washington Was Made with Exceptionally Appropriate Atmosphere

Additional facts have been received regarding the recent exceptional showing of "Joan the Woman," Cecil B. De Mille's big photoplay production starring Geraldine Farrar, at the home of Mr. and Mrs. Edson Bradley, at Washington, D. C., on Feb. 13. Tickets for the showing, as told last week, were $5 each and the receipts were donated to the New House Settlement of Washington.

The management of the 44th Street Theater, New York, cooperated in the exhibition, sending ten musicians and operators.

The hall in Mr. Bradley's home is one of the largest private theaters in the country. The entire architectural scheme is of the fifteenth century and the wood used in the construction was actually imported from England for the express purpose. Mr. Bradley, who has a fine collection of medieval relics, armor, swords, lances and trappings, had turned over his entire museum for display in the hall, giving perfect atmosphere to the presentation on the screen. Although the exhibition did not start until half past nine o'clock, ending about a quarter after twelve, not one of the 600 persons present, who represented the leading society of Washington, Baltimore, Philadelphia and New York, left the hall. Unstinted praise for the picture and the star and a message of thanks to Mr. Lasky were heard on all sides. Among the patronesses were Mrs. Lars Anderson, Mrs. Edson Bradley, Mrs. Richardson Clover, Mrs. Crosier, Mrs. Henry F. Dimock, Mrs. Stephen B. Elkins, Mrs. George Peabody Eustis, Mrs. Gibson Fahnestock, Mrs. Marshall Field, Mrs. Charles S. Hamlin, Mrs. McCagg, Mrs. James McMillan, Mrs. H. Kirk Porter, Mrs. Samuel Spencer, Mrs. Charles Boughton Wood. The officers and board of trustees of the Noel House Settlement are Mrs. Henry Cleveland Perkins, president; Mrs. Montgomery Macomb, vice-president; Mrs. Horatio Bigelow, secretary; Mrs. Myron W. Whitney, assistant secretary; Mrs. Charles W. McFee, treasurer; Mrs. Seth M. Ackley, Miss Aldis, Mrs. Horatio R. Bigelow, Mrs. William M. Black, Mrs. Edward H. Everett, Miss Helen Cash, Mrs. Fowler, Mrs. C. H. Harlow, Mrs. John H. Hewson, Mrs. M. M. Macomb, Miss Abbie McCammon, Mrs. Charles McFee, Mrs. Henry Marquand, Mrs. Albert Mills, Mrs. Frank Moss, Miss Caroline Nash, Mrs. Henry Cleveland Perkins, Mrs. Armistead Peters, Jr., Mrs. Duncan C. Philips, Mrs. George Shiras, Mrs. A. N. Talbot, Mrs. Bates Warren, Mrs. Richard Wainwright, Miss Waller, Mrs. William Watts, Mrs. Myron W. Whitney, Mrs. Francis Winslow and Mrs. Thomas N. Wood.

White, N. Y.
BEN WILSON,
Featured Star with Universal Company.

## "MORAL CODE," NEW ART DRAMA'S RELEASE

### Produced by Erbograph, It Features Anna Nilsson and Walter Hitchcock

The current Art Drama's release is "The Moral Code," produced by Erbograph, written and directed by Ashley Miller and featuring Anna T. Wilson and Walter Hitchcock with Florence Hamilton and Richard Bartholmess in the leading supporting parts. It is of interest to note, according to the same authority, that the photoplay is a picturization of a play that Mr. Miller had written for production on the legitimate stage, and is the result of several years of close study and investigation of legislation regarding marriage in every part of the world. Mr. Miller, it is said, is deeply interested in the subject, and had gone into it exhaustively in his search for material. He is also contemplating writing a novel on the same subject.

### WHAT SHALL SHE PLAY?

Readers of THE MIRROR'S motion picture department are invited by the Goldwyn Pictures Corporation to express in writing a preference for the favorite play or opera in which they would like to see Mary Garden, the famous opera star, appear. Naturally, the selection must be made from plays or operas never before screened.

Shall Miss Garden be cast in "Thais," the opera she made famous in America? Or shall she be screened in "Salome," an opera that made her even better known to American audiences? Then there is "The Juggler of Notre Dame." Do you prefer that? Or, would you prefer not to see her as the star of one of the great operas? Have you a great story in mind, some world-famous work, in which you think she would be greater?

WILLIAM P. S. EARLE, after two successful years as light expert and director of special features for the Vitagraph Company of America, has been promoted to the enviable position of general production manager of the plant, with main offices in Flatbush.

## FROHMAN FOREIGN MARKET IS LIVELY

### Buyers for Territory to Exploit Features of Company Are Very Active, It Is Reported

The talk of chaotic conditions abroad in film circles seems to be disputed by the pronounced activity of the buyers of Frohman Amusement Corporation's productions.

Within the past week the Frohman Corporation has entered into contract with Bolton, Stewart Imperial Pictures, Ltd., of London, whereby the concern acquires the exclusive rights to all Frohman superproductions for the territory of Great Britain for the period of two years. President William L. Sherrill of the Frohman Amusement Corporation has also concluded contract with the Co-operative Film Exchange Ltd., of Australia, for the entire Frohman output for one year and with Joe Fisher, of Cape Town, South Africa, for the exclusive rights to Frohman productions to the South African territory.

Messrs. Bolton and Stewart will begin their activities with the six-reel Frohman masterpiece, "The Witching Hour," in which the eminent English actor, C. Aubrey Smith, is starred. "The Witching Hour" will open as a distinct attraction simultaneously in London, Liverpool, Manchester, Glasgow and Dublin. The first shipment comprises seventeen prints, a most flattering testimonial to the confidence in the production.

The Co-operative Exchange have taken seven prints for the initial importation to the Australian territory, which comes close to a record for that territory. C. Aubrey Smith, the star of "The Witching Hour," has for many seasons appeared as a star of the stage on tour through Australia and New Zealand, one of his greatest successes being that of the character of Jack Brookfield in the self-same "The Witching Hour," the part created by John Mason in this country.

HERFORD T. COWLING, who for several years has been employed in making motion and still pictures for the Government, has resigned to accept a position with Burton Holmes.

GEORGE M. COHAN, OF ARTCRAFT, GREETED BY MARGUERITE CLARK, OF FAMOUS PLAYERS.

"THE HEART OF TEXAS RYAN."
Selig Picture.

MARIN SAIS.
In Kalem Series-General Film.

## FIELD FOR FEATURES WIDENING, SAYS W. N. SELIG

### In Exclusive Interview Producer Discusses Conditions—Declares Films Foster Patriotism

William N. Selig calls attention to several interesting developments in the motion picture industry in the course of an exclusive interview accorded a representative of THE MIRROR. Mr. Selig is a very busy man; interviews with him are few, for he has not the leisure to give them. When they are given, however, his words are weighed carefully by others, for he always has something interesting to say.

"The film industry must be accorded the palm for instilling and teaching and fostering patriotism and love for the stars and stripes," said Mr. Selig. "Should there be warfare with a foreign power there isn't a film manufacturer that I know of who would not freely offer the use of his plants to the Government. This is saying a great deal, for there are a chain of large industrial plants devoted to the making of motion pictures. There are also in the employ of the film manufacturers highly specialized men, techniciana, laboratory experts, chemists, etc., whose services would prove valuable in time of war.

"Speaking for the Selig Company 'Old Glory' flies from the flag staff of all the studios, Chicago and Los Angeles, and 'Old Glory' appears now twice every week in the Selig news reel and in connection therewith is some appropriate sentiment of respect and love for the National banner. These films are viewed by millions of people during the course of a short time and all are impressed with love and respect for the United States which the stars and stripes represents.

"The Selig Company is going in for one and two reels comedies and dramas of unusual worth during this year. Capable stars under first class direction, are to enact stories written by well-known authors. As a good beginning we have introduced such well known players as George Fawcett, Bessie Eyton, Jack Pickford and Frank Campeu in our General Film Service and there are others to come. The public is demanding unusually excellent subjects of shorter length and it is up to the manufacturer to cater to this want.

"I read with something akin to astonishment the repeated assertions that 'good stories are scarce' and that 'there is a famine of material for the screen.' Speaking for the Selig Company there is no famine of good produceable material. We have enough stories written by the world's best and most popular authors to last us for years. Our vaults are filled with this material and at the proper time the stories and novels and original scenarios will be produced in a manner worthy of the high class material. Stories by Booth Tarkington, by James Oliver Curwood, B. M. Bower, Randall Parish, Will M. Hough, Opie Reid and others too numerous to mention are in our keeping. After all the story is the thing. Without a good story the play is nothing, and only a limited number of authors write as a rule, the good stories.

"During the past year the Selig Company produced a number of special feature films and started the new year with several notable pictures including 'The Garden of Allah' and 'Beware of Strangers.' There are more coming. We are somewhat proud of the fact that our big feature plays represent a series of unbroken successes. There is no mystery connected with the fact that every Selig feature that has been produced has been a big winner. The success secrets are these important items carefully adhered to from the first and developed wherever possible. First, a good story written by a noteworthy author; second, a high class cast; third, an experienced director; fourth, no makeshift environment—film scenes called for in the story right on the ground; fifth, spare no time nor expense in production.

"The reason perhaps that some companies succed with one feature and another proves unpopular lies in the fact that some one of the above items are missing. The cast may be good and the story poor, or the story and cast may be good and the direction mediocre.

"The Selig Company finds the field for feature films is continually widening. That the amusement going public while discriminating is just and if a big film drama has merit it will not lose out. Among the big features to be produced by the Selig Company are: "Monsieur Beaucaire," "The City of Purple Dreams," "Little Orphan Annie," by James Whitcomb Riley and many others.

## GAUMONT - MUTUAL WEEKLY COVERS THE BREAK

### Quick Work Makes Good Showing in No. 111

The resources of the Gaumont-Mutual Weekly are so great that little extra effort was required to cover the news of the break with Germany. This has been done adequately in Mutual Weekly No. 111, released Feb. 14. Spectators are shown not only leading personages in the great world drama, but also places of strategic importance where trouble is anticipated should war be the result of the present situation. Count von Bernstoff and Ambassador Gerard are first pictured, and then the *Carmania* is seen putting to sea despite the submarine warning. The vessels of the Central Powers which sought refuge in New York Harbor are then shown. As these ships are said to have been damaged by their crews and have figured largely in the news, the picture is of great news value. The special section closes with pictures of guards protecting the bridges and aqueducts of coast defense guns, of President Wilson, and of the capitol dome at Washington with the Star Spangled Banner proudly waving in the breeze.

## FREULER WRITES ARTICLE

### "World Court" Publishes Timely Dissertation by Mutual Head

In the February issue of *The World Court* appeared a forceful and timely article by John R. Freuler, president of the Mutual Film Corporation, entitled "The Motion Picture as an Influence for Peace."

*The World Court* is the official organ of the World's Court League, whose purpose is to prepare the way for more just and harmonious relations after the war. The officers of this league are such well-known men as John Hays Hammond, Nicholas Murray Butler, and Albert Shaw.

In the opening paragraph Mr. Freuler wrote:

"What would have been the effect on the world now at war had the motion picture attained its present power for the promotion of international amity, say fifty years ago?

"I do not hesitate to say that the educational influence involved would have been so valuable in general dissemination of international friendliness and understanding, that war would have been unthinkable."

## "BARRIER" AT BROADWAY

"The Barrier," first offering of the Rex Beach Pictures Co., will open at the Broadway Theater, Feb. 25, following "Twenty Thousand Leagues Under the Sea," which has been doing a record business at the house for several weeks. The picture was shown recently at a private gathering and voted one of the best photoplays produced in many months.

METRO PICTURES CORPORATION will release Feb. 26 "The Secret of Eve," a five-part feature screen play with Mme. Petrova as star, written by Aaron Hoffman, directed by Perry Vokroff, and produced by Popular Plays and Players.

*Underwood and Underwood*, N. Y.
SAMUEL GOLDFISH.
President Goldwyn Pictures.

## NEW CLARK FEATURE

### "Fortunes of Fifi" on Paramount Program Feb. 26

Marguerite Clark, whose success in "Miss George Washington" and "Snow White," has been unparalleled in the history of the motion picture industry, will make her next appearance on the Paramount Program the week of Feb. 26, when she will be seen in the Famous Players production of "The Fortunes of Fifi," written by Molly Elliot Seawell.

"The Fortunes of Fifi," which was directed by Robert G. Vignola, includes in the supporting cast, William Sorelle, John Sanpolis, Yvonne Chevalier, Kate Lester, Jean Gauthier, and J. K. Murray.

The other five-reel feature on the Paramount Program for this week, will be "Those Without Sin," a Lasky production in which Blanche Sweet plays the leading role, and in which she is supported by Tom Forman, Charles H. Geldert, James Neill, Mayn Kelso, Mabel Van Buren, Dorothy Abril, Guy Oliver, Charles Ogle, Edna Wilson, Billy Jacobs, Mrs. Lewis McCord, Jane Wolff, and Mrs. Smith. The production was directed by Marshall Neilan, and was taken from the story of George Du Bois Proctor and Thomas Geraghty, while the scenario was written by Harvey Thew. Surrounding the Program for this week are three exceptional reel features; the 55th edition of the Paramount-Bray-Pictographs, the magazine-on-the-screen, in which four very interesting subjects are dealt with; the 56th of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his fellow travelers to visit equisite Lake Louise, and a Klever Komedy entitled "Some Doctor," in which Victor Moore plays the title role.

## GENERAL FILM ELECTS

### B. B. Hampton Remains President; Spoor and Gulick Officers

At the meeting of the directors of the General Film Company at the offices of the company Feb. 12 and 13, the following officers were elected:

Benjamin B. Hampton president, George K. Spoor, vice-president; W. M. Gulick, secretary and treasurer.

The list of directors of the company elected at the recent stockholders meeting is as follows: Benjamin B. Hampton, Frank J. Marion, George Kleine, G. A. Roeder, George K. Spoor, William N. Selig, Harold Bolster, Paul C. Mello and W. M. Gulick.

## ALBERT CORMIER MARRIED

Albert Astor Cormier, of the *N. Y. Telegraph*, and Miss Olive Emelie Cote were united in marriage last week. The bride is the daughter of Mme. Emma Cote. Many friends attended the ceremony at Sainte Jean Baptiste Church.

## SAYS "STORY'S THE THING"

### E. D. Horkheimer of Balboa in New York for Brief Stay

E. D. Horkheimer, secretary of the Balboa Company, who is in New York, asserts that the day of the short-reel picture is returning and that four-reel features will be the most acceptable length. Balboa is now making a series of four-reelers for General Film release, using the Street and Smith stories as the basis.

Mr. Horkheimer also believes that the story is the thing and that the day of the high salaried star is waning.

"Producers," he said, "have about exhausted the big names from the legitimate drama, the big novels and the big plays. Now they must go back to shorter length features written for the screen—pictures which depend upon action and a good plot.

"Sensational films are no longer in demand. Clean pictures are what the public wants."

Balboa now has eight companies at work in the West on productions.

## BOISE GREETS ACTRESS

### Jolly Della Pringle Appears in "Haystacks and Steeples"

BOISE, IDA. (*Special*).—When Mrs. C. K. Van Auker (Jolly Della Pringle) appeared in "Haystacks and Steeples" at the Majestic Theater here, it was the occasion for a veritable ovation.

Mrs. Van Auker has made Boise her real home for the past ten years and owns two ranches in the county and a home in the city. Until two years ago she always has appeared in stock at least once during the year. She has spent a year and a half in Canada and the last six months with the Keystone people in the movies. The film, "Haystacks and Steeples," was the first to reach Boise in which Mrs. Van Auker is featured and the delight with which she was recognized by her Boise friends proved what a favorite she is in the city.

## BEAUTIFUL MAXINE BEGINS WORK

### Star of Goldwyn Pictures Busy at Fort Lee on Play by Roi Cooper Megrue

With Allan Dwan as director, Maxine Elliott, famed beauty and dramatic star, has begun work at Fort Lee on her first Goldwyn picture.

Miss Elliott's first role calls for extremely big acting. The play in which she makes her first appearance under the Goldwyn auspices is the work of Roi Cooper Megrue, author of "Under Cover," "It Pays to Advertise," "Under Sentence," and other highly successful dramatic sensations, not forgetting one of the "Potash and Perlmutter" business dramas in association with Montague Glass, the literary father of those famed characters.

Miss Elliott on her arrival at the Goldwyn studios found nearly all of the executives of the company waiting to welcome her. Flowers in profusion and telegrams received ahead of her—congratulatory letters and telegrams such as a dramatic star receives on the opening night of a play on Broadway. Each of the other Goldwyn stars had sent their good wishes and flowers. Mae Marsh, who was the first star to be announced by Goldwyn at its formation in December, was working in a studio on the same floor and she at once visited Miss Elliott and together they had a long talk about screen make-up.

Goldwyn has assembled a number of well-known players to support Miss Elliott. Allan Dwan, director of several of the most successful Douglas Fairbanks pictures for Triangle, brings a skilled technical staff with him for the making of Miss Elliott's picture. Rene Guissart is the camera man for Dwan and Mlle. Georgette Merthier will aid in the costuming.

## "CRIME AND PUNISHMENT"

Characterized as one of the biggest five-reel photoplays vere seen in this country and one of the best box-office attractions ever released on the Pathe program, the film version of Fedor Dostoieffsky's amazing book, "Crime and Punishment" is greeted as an event.

The release date for this photodramatization by the Arrow Film Corporation, with Derwent Hall Caine as the star supported by a splendid cast including Marguerite Courtot, Cherie Coleman, Sydney Bracy, Carl Gerard, and Robert Cummings, is Feb. 25.

LEFT TO RIGHT.—MARY MILES MINTER, MUTUAL STAR, WITH HER HAIR DONE UP; OLGA GREY, TRIANGLE-FINE ARTS; MAE MARSH, GOLDWYN STAR.

# The Exhibitors' Angle

**Vitalized News and Views of Especial Interest to Motion Picture Showmen**

## TO FIGHT CENSOR BILL

### New Jersey Exhibitors Up in Arms Against Measure

TRENTON, N. J. (*Special*).—Assemblyman Badgely, of Essex County, introduced a bill in the legislature last week which has aroused the ire of the exhibitors of the State. It is expected they will put up a strenuous fight against the measure which provides for the establishing of a State board of motion picture censors, which will consist of three residents and citizens of New Jersey. They are to be appointed by the Governor for a term of three years each at salaries of $2,500. The duties of the board, if created, will be to examine and censor all motion picture films that are to be thrown on the screen in this State.

The bill provides for the charging of one dollar for each 1,000 feet of reel, the money to be deposited in the State Treasury. It is also provided in the measure, that if an exhibitor presents a film that has not been approved by the censors he shall be fined from $25 to $300 for each violation or be imprisoned for from thirty days to one year for each offense.

## AUDIENCE AS CENSORS

### New Bill in Wisconsin Is a Drastic Measure

MADISON, WIS. (*Special*).— In the Assembly last week, Assemblyman Otto introduced a drastic theater control bill, asserting that it was at the request of Milwaukee's District Attorney, Arthur Bartlet.

The bill makes it a punishable offense for any person who is an owner, manager, director or agent of a theater to produce a play, moving picture, show, exhibition or drama which is immoral. The bill does not say who is to decide as to the moral character of the play, but merely creates the statute which would allow any person to act as a censor and prosecutor under the act.

The bill has gone to the revision committee of the Assembly and when it returns to the floor will probably be sent to the Judiciary Committee for a hearing.

## A TITLE RECORD

Joe La Rose, stage manager of The Rialto, says that the record for fast work in preparing film titles was established by the Gaumont Studios in Flushing, L. I. In order that Benjamin E. Chapin's characterization of Lincoln, which was used during the overture on last week's bill, might be provided with proper orchestral accompaniment it was necessary that three titles be made for it. La Rose called up the Gaumont Studios at 3 o'clock that afternoon, and gave them the copy for the titles over the telephone. At 7:30 that same evening all three titles had been printed, developed, dried, and delivered at The Rialto.

## Ventilating Problems in Film Theaters

The Spring and Summer is the manager's time for repairs, improvements and the building of new houses and in this connection comes the problem presented in every case of ventilation.

Where the house is an all year house this must include a reduction of a heated temperature in Summer and the maintenance of heat and fresh air in the Winter.

The Rialto Theater at 42d Street, New York City is considered by specialists to be the last word in the picture theater equipment. The comfort of the public comes first and has been realized in every way possible. The engineers investigated thoroughly every means for cooling and ventilating and found many methods that might be effective but that had to be rejected on account of the noise or insufficient supply of fresh air. Even water and ice cooling plants were passed on, but the bad humidity resulted in these methods being thrown out of consideration.

Finally the Typhoon Ventilating System was adopted as it contained the advantages they wanted without any disadvantages. Factors in their decision were freedom from noise, low initial cost and the positive cooling and ventilating action of this system. The twin blowers that were installed upon the roof, especially designed, carry the fresh air from high above the street level, through openings in the roof, into the theater.

The illustration shown herewith shows one of these roof fans before the pent house is installed. This covering keeps out the rain and daylight and yet gives an unhampered passage of air into the theater. 20,000,000 cubic feet of air is blown into this house in an hour, cooling and refreshing the theater in hot weather and eliminating all drafts, owing to the slow velocity with which this tremendous volume of air is circulated.

INSTALLED ROOF FAN BEFORE BEING COVERED.

Oscillators vary the flow of the air sending it with puffs into the house. This is done to imitate outdoor conditions as closely as possible and to prevent drafts. The enormous size of the fans would suggest a great amount of power to operate them but owing to the low speed at which they are run, comparatively small amount of energy is necessary to operate.

In the cooler months of the year smaller blowers are used and the air is heated through steam coils located in the pent house.

All in all the Rialto ventilating system has contributed largely to the success of the house which has made it perceptibly cooler in Summer and has maintained practically perfect ventilation at all times of the year.

## H. Edel Answers Maurice Tourneur

### Strand Manager Wields Somewhat Caustic Pen in Replying on Subject of "Cutting"

The following letter is self-explanatory and we make no comment other than to invite further correspondence on the subject.

"TO THE EDITOR, DRAMATIC MIRROR:

"DEAR SIR,—Maurice Tourneur in his letter to THE DRAMATIC MIRROR printed last week takes occasion to outline the duties of the motion picture exhibitors. He places stress on the importance of keeping the theaters warm, keeping the sidewalk clear of snow and generally looking after the comfort of the patrons. Exhibitors from time to time have been called a lot of names; now we qualify, in Mr. Tourneur's estimation, for the profession of janitor. Praise God! There is a future for the exhibitor after all!

"'As for our interest in what goes into the projection booth, that is entirely without our domain. Our hands must not contaminate the film,' says Mr. Tourneur. He adds:

"'The exhibitor standing (happy is the one who finds no vacant seats in his own house) neither in the position of the creator of the picture nor of those who pay their money to see it, has no right to tamper with the work of the one nor interfere with the just judgment of the other.'

"Shades of the slap-stick comedy! Might that Mr. Tourneur and his kind could join us exhibitors in the still hours of the night searching for the product that comes from the studios so easily turned to gold for us. He asks if we exhibitors having made some elimination in a picture which the public despises, are willing to shoulder the blame? We have to. There is no alternative. The producer through the exchange already has received his check. It is we who place the film before the public and take our chances. Good, bad or indifferent, the film brings its revenue to the exchange and producer."

"If Mr. Tourneur had had the good fortune to come to the Strand Theater during the exhibition of a recent picture he produced, he would have been pleased to have seen, conspicuous by its absence, some 1,100 feet of his film not exhibited on the screen. I so enlightened an executive of the Company financially interested in the picture and received the reply: 'Thank God for that. Otherwise we all would have been asleep.'

"No, Mr. Tourneur, you and the other directors keep on trying to do your best, and the exhibitors will look after the public and try to save some of the wreckage. If the day comes when we no longer examine the pictures we show and eliminate the undesirable features therefrom, your lot and that of the other directors will be a sorry one. If the public decides to sleep at home and not in the theaters showing some of the stupid, insane pictures that are produced, exhibitors will not be the heaviest losers.

"We can turn janitors.

"Yours very truly,

"H. EDEL,

"Managing Director, Strand Theater, New York City."

## "INTOLERANCE" IN AUSTRALIA

The first presentation of D. W. Griffith's "Intolerance" in Australia took place last Saturday night at the Theater Royal, Sydney, before a capacity audience. The newspaper reviews of the performance, so the cable message reads, were even more enthusiastic than those accorded the initial performance of the "Birth of a Nation" in that city. On Feb. 24 a second organization will open its engagement at the Theater Royal, Melbourne.

## "GOOD ALL THE WAY THROUGH, ALL THE TIME"

### What One Exhibitor Thinks of "THE MIRROR"

THE BOWERSOCK THEATRE
OPENED JANUARY 1912
GROUND FLOOR
MODERN, REINFORCED CONCRETE CONSTRUCTION
STAGE 32-70
PARQUET SEATS 500
FIRST BALCONY SEATS 300
SECOND BALCONY SEATS 200
STEEL GILL POSTING PLANT
ABSOLUTELY FIRE PROOF FROM BASEMENT FLOOR TO ROOF INCLUSIVE
MIDWAY BETWEEN KANSAS CITY AND TOPEKA
STATE UNIVERSITY 3000.
HASKELL INSTITUTE 800.
POPULATION 15,000
FIFTY MILES OF BRICK PAVED STREETS
SANTE FE AND UNION PACIFIC RAILROADS
FINE ELECTRIC STREET RAILWAY SYSTEM & INTERURBAN
PLAYING HIGH CLASS LEGITIMATE ATTRACTIONS AND FEATURE PICTURES
SHERMAN WIGGINS, MANAGER

LAWRENCE, KANSAS. 2-10-17.

The New York Dramatic Mirror,
New York City.
Gentlemen:-

Your letter of Jan. 27th, I not only have read the 'Mirror Annual' through, but I read them all through. It is good all the way through all the time.

Better pictures [illegible], and when I say better I mean cleaner, more actio[illegible]-padding, more attention to the details. Also there [illegible]tter projection and more consideration of the p[illegible] exhibitors.

I am glad that [illegible]is matter up with the idea of furthering the pict[illegible]n a more substantial basis.

Respectfully,
Bowersock Theatre.

Sherman Wiggins Mgr.

Mr. Wiggins's opinion of THE MIRROR, so candidly and kindly expressed, is a view that is held by many film exhibitors in every part of the country. It is not altogether on account of this endorsement, however, that we reproduce his letter, but because he brings up several points of interest—in particular that of "better projection." We would like to hear from other exhibitors on this score. He also mentions other things about pictures and exhibiting which are interesting, and which we commend to the attention of our readers.

## Fighting Texas Blue Laws

Strenuous efforts are being put forth by the exhibitors of the State of Texas to combat the proposed Sunday closing movement which is embodied in the bill now before the Legislature which would close every theater in the State on the Sabbath. There are several bills, but this one is the most drastic.

According to E. H. Hulsey, general manager of a circuit of large film houses in Texas, and who is foremost in the fight against the inimical legislation, the exhibitors are receiving no financial support from the exchanges and very little if any co-operation. Mr. Hulsey states that the total circulation of the Texas papers in which the exhibitors are carrying on their campaign against pernicious legislation by means of large advertisements, aggregates about 300,000 copies. The principal advertisement is a reprint of a forceful editorial in the Houston, Texas, *Chronicle* of Feb. 4, entitled "Blue Laws for Texas," which points out the absurdity of the proposed legislation and insists upon making the laws "blue as indigo" if they are to be enforced at all. At the bottom of the advertisement appears a blank to be filled out, signed by readers, urging a liberal attitude toward Sunday recreation, and mailed to Senators or State representatives.

THE MIRROR urges its Texas readers to communicate with Mr. Hulsey at Old Mill Theater, Dallas, if they have not already done so and lend whatever aid they can to the good work he and other exhibitors of the State are carrying on in the interests of motion pictures.

## PATHE SERIALS SOUGHT AFTER

The fourteenth chapter of "Pearl of the Army," entitled "The Flag Despoiler," is announced for release by Pathe Exchanges the week of Mar. 4 and deals in a stirring manner with the attempt of foreign plotters to lower the Stars and Stripes from the Capitol at Washington.

With war in the air, Pathe's military-mystery serial is creating nation-wide attention.

Remembering the big theaters in their territory featuring Mrs. Vernon Castle in "Patria," hundreds of smaller houses are giving concrete proof of their belief in the value of the advertising the picture has received from presentation at Keith, Orpheum, and Proctor houses by applying in increasing numbers for early bookings.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

# EXHIBITORS

*Film Showmen Everywhere Are Urged to Write THE MIRROR Concerning Their Problems. Suggestions Will Be Welcomed*

## TESTIMONIAL PLANNED FOR ENERGETIC EXHIBITOR

### H. B. Varney Eliminated Pernicious Clause from Tax Law

THE MIRROR takes pleasure in announcing to its readers that a movement has been set on foot by the North Carolina Exhibitors organization to present to Henry Branson Varner, of Lexington, N. C., a suitable testimonial in recognition of his unselfish services on behalf of the motion picture industry.

Mr. Varner single-handed, succeeded in eliminating from the Federal tax law a provision to impose a tax of one-half of one per cent on the gross receipts of motion picture theatres. Needless to say, in eliminating this tax and substituting therefor the present graduated tax, Mr. Varner has saved millions of dollars to the exhibitors of the country. Not only that, but he has avoided the danger of double mental supervision which would have been a natural concomitant to the proposed tax.

THE MIRROR feels, like Mr. Varner's friends in North Carolina, that the industry owes him some little token of recognition and, therefore, appeals to the exhibitors of the country and indeed to every branch of the industry for individual contributions, none of which is to exceed ten cents excepting the exhibitors of North Carolina who have asked for the privilege of contributing nothing less than $1.

A preliminary meeting of motion picture newspaper men has been held to arrange for the collecting of such fund for the purchase of a suitable token and its presentation to Mr. Varner at the next National Convention at Chicago. THE MIRROR therefore, will gladly receive the dimes of its readers and aid in presenting a suitable token to Mr. Varner.

## K.E.S.E. SHOWS UP STRONGLY ON BROADWAY

### Rialto and Strand Both Have Films from This Service

Kleine-Edison-Selig-Essanay Service is very strongly in evidence on Broadway this week.

At the Rialto Essanay's "Skinner's Dress Suit," featuring Bryant Washburn, is the attraction. Mr. Rothapfel is credited with having said about this picture:

"'Skinner's Dress Suit' is the finest picture I have seen in two years. I am displacing another picture to make room for it—that's how much I think of it."

At the Strand, during the week, is being shown the first Essanay-Max Linder comedy, "Max Comes Across." This picture was contracted for by the Strand immediately after a private view of the film.

During the week Kleine-Edison-Selig-Essanay Service pictures are shown at many of the upper Broadway big theaters, closing Saturday at the Nemo, 110th and Broadway, where Essanay's "Little Shoes," with Henry B. Walthall in the feature role will be exhibited.

## KILL CENSOR BILL

INDIANAPOLIS, IND. (*Special*).—The house committee on public morals voted for the indefinite postponement of the Johnson of Grant bill providing for the creation of a motion picture commission. The question of censorship, which was provided for in the bill, was thrashed out in a lively session, during which a bill now pending in Congress, providing for the creation of a national board of censors, was explained to the committee members. When a vote was taken as to what to do with the bill a majority of one favored indefinite postponement. It is the third bill of a similar character which had been killed in committee during the session. C. C. Pettijohn appeared as attorney for the motion picture exhibitors.

The report of the committee was adopted by the house, thus putting the bill to death.

## NEW WASHINGTON THEATER

WASHINGTON, D. C. (*Special*).—The proposed new "Willard Theater" to be located at F Street extending down on Thirteenth Street for a full half a block on property belonging to the wealthy Willard estate has been finally announced as to its purpose—that the structure when erected will be devoted to motion pictures and vaudeville. This information being obtained by the filing of a certificate of incorporation with the Recorder of Deeds. The company that will operate the new theater will be known as the Willard Theater Company with its capital stock placed at $175,000 divided into 1,750 shares at $100 each. The incorporators are Charles M. Casey of Lynchburg, Virginia; Anson T. Babcock, George McMann, Alexander Wolf, and Charles H. Galliher, all of Washington, D. C.

## AMERICA THEATER OPENS

### Denver's Newest Film House Has Auspicious Start

DENVER, COLO. (*Special*).—The opening of the America Theater here recently was, it is asserted worthy of a Belasco's direction. "Whoever," says the *Post*, "was in charge of the arrangements for the initial showing of "An Enemy to the King," in which E. H. Sothern makes his bow as a film star to Denver audiences, has a keen appreciation for dramatic effect and deserves highest praise for his efforts.

"Admission was by invitation only but a large audience was present and as soon as it was comfortably seated the rich red curtains, hanging sheer from the ceiling, swung back from their place before the musicians' platform and an orchestra, hitherto unseen, began to play. Then other red curtains, which concealed the screen, were parted and the national flag waving in the breeze was disclosed. The orchestra played America as the audience stood.

"This was followed by motion pictures of the America theater through the various phases of its construction. A cartoon picture, Frank Daniels in a clever comedy and some excellent snow scenes preceded the featured film.

"The ventilation of the new theater is remarkable. Throughout the evening there was an abundance of fresh air. The system seems as perfect as the construction is convenient and comfortable."

"An Enemy to the King" is a Vitagraph production.

*Gibson, N. Y.*

ELMER O. PETERSEN,
In the Cast of "The Eternal Sin." Herbert Brenon Production.

## FILM THEATER REOPENS

YAZOO CITY, MISS (*Special*).—The Star Moving Picture Theater of this city resumed operations Feb. 5, under management of Mrs. J. B. Devoto. She has promised the public a good line of pictures.

The Yazoo Theater, under the management of George C. Cacum, continues to show excellent pictures every afternoon and evening when theatrical companies are not occupying this playhouse. Mr. Cacum is showing such pictures as Paramount, Bluebird, Pathe and many others. The following serials are now running at this theater: "Lass of the Lumberlands," "Pearl of the Army," and "The Shielding Shadow." On Wednesday, Feb. 14, "The Crisis" showed for one afternoon and evening at the Yazoo to large crowds from neighboring towns. J. W. STOUT.

## NOVEL ADVERTISING "STUNT"

Mr. Pittmon, the proprietor of the Rosebud Theater of Portland, Ore., believes in advertising the productions shown at his theater in a way that will startle the attention and keep the people talking.

While playing Pathe's "The Shielding Shadow" he ran a slide reading as follows:

"Watch way the wind blows Saturday." Then each Saturday he sent up a dozen balloons with passes to his theater attached to each one, and naturally the children all over the neighborhood would chase the balloons far and wide in order to get the passes as they came down.

Another stunt which he worked with great success was as follows:

He ran a slide to the effect that all children under the age of fifteen would be admitted to the opening matinee of "The Shielding Shadow" on whispering in his ear the pass-ward, which was "The Shielding Shadow."

By such means as these he had the entire neighborhood talking about "The Shielding Shadow" and in consequence his attendance was most noteworthy.

## HOSTILITIES IN LEAGUE AVERTED

### Following Breaking Off Diplomatic Relations Between Lee Ochs and Samuel Trigger, Pacificism Triumphs

To all appearances, judging from a statement emanating from Secretary Thomas Howard, of the Exhibitors' League, Manhattan Local No. 1, the threatened hostilities pursuant upon the virtual breaking off of diplomatic relations between Samuel Trigger, president of the local, and Lee A. Ochs, national president, have been at least temporarily averted.

The secretary's statement follows:

"Manhattan Local No. 1,
Executive Offices and Meeting Rooms,
218 West Forty-second Street,
New York City, Feb. 15, 1917.

"DRAMATIC MIRROR, 1493 *Broadway, New York City.*

"Mr. Ochs, at the request of the Executive Committee of three locals, explained his full and complete report of the doings in Chicago in connection with the removal of L. Frank as Exposition manager, and at the conclusion of his statement a vote of confidence was passed of his action in connection therewith. Mr. Trigger voted no.

"A committee of the president, secretary and treasurer of each borough was appointed to consider a united local.

"The treasurer's report showed a total of assets $6,611.00, and a resolution was passed to have a certified account to verify this statement.

"Yours very truly,

"THOMAS HOWARD, Secretary."

There were surface indications that the meeting, held Feb. 13, at the headquarters of Manhattan local, had been called with a view to expelling the national president. But soon after signs of stormy weather began to be apparent upon the horizon, it was decided to exclude the members of the press who had been invited to attend. This accomplished, the meeting was continued in executive session. The results of this or later deliberations are embodied, apparently, in the above letter of Secretary Howard.

## Admission Prices in Minnesota

Just now there is considerable discussion in St. Paul as to the necessity and advisability of raising admission prices to motion picture theaters and the general belief is that exhibitors will be forced to this course. According to the St. Paul *Pioneer Press*, the exhibitors hesitate to raise rates because they find it impossible to effect a general advance. Some managers contend they would lose business if they charged more, but if they kept to the old rates, while some theatres raised their admission tariff, they would benefit thereby.

At present certain leading exhibitors are making cautious tests by raising prices temporarily when the picture is especially expensive, and by restricting the increase, even then, to the price of seats in one section of the theater.

The St. Paul men are somewhat encouraged by the success of their Minneapolis brethren. There, since the first of the year, the chief downtown houses have succeeded in fixing a tariff decidedly higher than that which is projected by the Ramsey county theaters.

The *Pioneer Press* quotes a prominent exhibitor as follows:

"The best pictures—I mean the pictures that are made by the best concerns, pictures that film the leading stars, cost ten times now what they cost a few years ago. We used to be able to get a picture of the best grade for as little as $125 a week. But I have one coming in a week or two—not a great spectacular feature work either, merely a high-class, eight-reel product—for which I'll have to pay $1,250 a week. Well, when you figure all the other expenses, including that of an eight-piece orchestra, downtown rentals, etc., I ought to take in about $400 a day to make any sort of a proper showing on the week. But at 10 cents a ticket this would mean 4,000 people in our house every day of the week. We might do that easily enough carnival week, but how about the other fifty-one weeks?"

The exhibitor, after detailing certain alleged methods whereby he contended, he is forced to pay higher prices for pictures adds that even when he does get the highest grade films, even when he adds an eight piece orchestra, installs a large organ and fits up his house with every up-to-date convenience, his troubles are only beginning.

He continues: "Very often I do a small business with the very best picture. Not long ago I put on a high-grade really beautiful story, a production not only wholesome and artistic, but one that was praised and recommended by local club women and others. But the public showed no interest. And if the fine picture does happen to take, I won't be able at the present prices to come out even—my loss will simply be reduced.

"The only way out appears to be good pictures and higher prices of admission. But I'm charging 10 cents a ticket. As I have already explained I'm making no money at all no matter how many inducements I add to the good pictures. In fact, it's my honest opinion, and I think I know something about this business, that not one picture house downtown is making a dollar these days. Other men may dispute that—they may want to sell out some day. But I know the situation.

"Well, other houses that also charge 10 cents a ticket put on much cheaper pictures than mine, and, as usual, it's hard, for this and other reasons, to get united action by the St. Paul managers. Yet I believe it absolutely necessary for the 10-cent houses to raise their price to 15 cents, and to 25 or 50 cents whenever big features are displayed. You may expect to see this done very soon, by the downtown houses at least.

"Minneapolis has made the change already. The chief motion picture theaters there started in the first of the year to establish a live-and-let-live tariff. The more important 10-cent houses now charge 15 cents on all occasions, and whenever the bill is special the admission runs from 25 cents upward—even to $1 a ticket. And certain New York houses, you know, frequently charge $2 for big features."

MAX LINDER,
In His Second Essanay Comedy, "Max Wants a Divorce."

## COULDN'T KEEP 'EM AWAY

F. E. Wolcott, manager of the Majestic Theater, Racine, Wisconsin, writes:

"My 450 seat house accommodated 1,529 people Sunday February 4th.

"The attraction was 'A Lass of the Lumberlands,' chapter five.

"The weather was beyond description, a blizzard raged all day and some of my patrons who come via interurban could not reach here this Sunday, as all car traffic was interrupted.

"Of course I am glad and think you will be.

"Coming from an exhibitor who has the reputation of kicking too readily this admission of the drawing power of your serial ought to insure for me first call on the next one."

## "PREPAREDNESS"

All records for booking a picture in advance have been broken by Burr Swan of Swan's Opera House, Pittsfield, Ill.

Mr. Swan has played Pathe's "Little Mary Sunshine" pictures with such great success that he has booked "Twin Kiddies" for Dec. 25, 1917.

PT. DODGE, IA. (*Special*).—Since the big blizzards have ceased their almost continuous performance of two weeks film exhibitors announce that business is again normal.

Manager Lego is having a huge Kimball organ installed in the Majestic Theater.

LILLIAN M. RANKIN.

# FEATURE FILMS OF THE WEEK IN REVIEW

FROM "HER BELOVED ENEMY."
Doris Grey and Wayne Arey in a Pathe Picture

## "HER BELOVED ENEMY"

Five-Part Drama Featuring Doris Grey. Written by Earnest Ward. Produced by Pathe Under the Direction of Lloyd Monegan.

| | |
|---|---|
| Sylvia Leigh | Doris Grey |
| The Man | Wayne Arey |
| Sylvia's Father | J. H. Gilmour |
| Dorothy | Gladys Leslie |

"Her Beloved Enemy" is a naive little melodrama in which a daughter's direful revenge sweetly turns to love and mutual forgiveness. It makes no claim whatever to probability, but unfolds its somewhat adolescent story with a blissful disregard for facts. We first see the little daughter as a young girl at school living under the shadow of some mystery connected with her father's past. When she returns home as a grown-up young lady, this mystery still saddens her life with her father and one day, while they are motoring together in the park, he suddenly draws a revolver, fires at a man in another car and with his dying breath gasps, "He ruined my life, revenge me." The daughter takes him quite simply at his word and sets out to hound down the villain, of whom she knows nothing except that her father wished him out of the way. Of course, he is really not a villain at all, but a secret service man, who allows her to betray him to the police and then explains to her that her father was a convict whose life deserved to be ruined, and that her excellent intentions were worthy of a better cause.

A little more attention to details in the action would have strengthened the plot and made it a really thrilling story of love and vengeance. As it stands, it cannot be taken seriously, but must be recognised as an amusing and pretty combination of romance and detective work.

Doris Grey as the daughter makes a charming picture, but it is almost impossible to associate her baby face with the grim determination thet role is supposed to express. Wayne Arey as her lover and the object of her vengeance is a mysterious and reserved figure, and the remainder of the cast is satisfactory.

Exhibitors should feature the "heart interest" in this play rather than the melodramatic elements, which are too gentle to satisfy a true detective "fan." A. G. S.

## "THE MORMON MAID"

Five-Reel Drama by Paul West and Featuring Mae Murray. Produced by Lasky Under the Direction of Robert Leonard. Controlled by Friedman Enterprises and Hiller and Wilk are the Selling Agents.

| | |
|---|---|
| Dora | Mae Murray |
| Tom Rigdon | Frank Borzage |
| John Hogue | Hobart Bosworth |
| Nancy Hogue | Edythe Chapman |
| Darius Burr | Noah Beery |

The combined efforts of Paul West, author, Charles Sarver, scenarioist, Robert Leonard, director, the players, Charles Rosher, cameraman and the man who chose the locations, have made "The Mormon Maid" an exceedingly absorbing photoplay; a picture that will be watched with quiet interest by everybody except Mormons, who possibly will be inclined to throw rocks at the screen. It is an exciting drama of the earliest days of the religion founded by Joseph Smith in 1830 in Western New York and aftrward migrating to the West, owing to public pressure.

The story concerns the adventures of a family, father, mother and daughter, who are saved from massacre by the Mormons and thereafter made to join the faith. The father, John Hogue, is compelled to take a second wife and the result is that the woman he really loves and who is the mother of his daughter, commits suicide. Meanwhile Dora, the girl, has fallen in love with Tom Rigdon and the pair, with Hogue, try to escape from the carefully watched settlement. They are captured and the father is wounded and left to die where he fell. Following this, Darius Burr, the leader of the Latter-Day Saints, decides that he will marry the girl, adding his wives up to a total of seven, but she escapes the awful predicament by a ruse, which is one of the most dramatic moments in the picture.

Most of the Mormons wear a costume that completely envelops them, and it is one of these mystrious figures that finally rescues Dora and Tom from the clutches of the religious fanatics, and a good surprise is effected when it is learned that it is John Hogue, who seemingly has come back to life.

Mae Murray, in the role of Dora, does some excellent work, after she drops the few Pickford mannerisms in the first reel. In repose, her face shows her well-known charm and when she is working for emotional effects she displays her talent as an actress. Hobart Bosworth gives a customary good performance as John Hogue, and Tom Rigdon is well played by Frank Borzage. Noah Beery is convincingly terrible as the Mormon leader and Edythe Chapman is a good type and acts well as the mother.

The interesting story, if sometimes morbid, is made into a graceful scenario and well staged by Robert Leonard. He has made the action even and established all the dramatic points, carefully adhering to detail when it is necessary. There is a thoroughly exciting scene of the fight with the Indians and throughout the picture some remarkably fine horsemanship frequently occurs. The clear photography of the beautiful backgrounds in the exterior scenes helps the film immeasurably. There are just the right number of closeups and in the correct places to be effective.

"The Mormon Maid" is a feature that can be booked for a theater catering to any class of audience. It appeals to the elemental emotions. F. T.

## "THE AMERICAN CONSUL"

Five-Part Drama Featuring Theodore Roberts. Written by Paul West, Produced by Lasky and Released by Paramount.

| | |
|---|---|
| Abel Manning | Theodore Roberts |
| Joan Manning | Maude Fealy |
| Geoffrey Daniels | Tom Forman |
| President Caville | Raymond Hatton |
| Pedro Gonsales | Charles West |
| Senator James Kitwell | Ernest Joy |

The spectacle of Theodore Roberts as "The American Consul" inspires the heartfelt longing that there were more of his sort in the consular service. His huge, genial, loyal person upholding the Stars and Stripes in an alien land, surrounded by viperous Mexicans, gives a thrill of very sincere patriotism. There is nothing of the "spread-eagle" patriot about him, however, for he plays his tense scenes with a reserve and simplicity that stamps realism on the entire production. There is not much to the plot, but very little is needed and what there is tells a convincing enough story. The lumbering old country lawyer is sent as consul to a little Mexican town by a gang of dishonest politicians, because they believe he can be influenced to meet their own nefarious ends. To their surprise and disgust, he meets their bribes with an outburst of righteous if inelegant indignation and refuses to sign away his government's rights, even when he and his daughter are threatened with instant death by the rebels in power. A young hero from their "home town" sends a wireless which brings thte U. S. troops at the last moment and saves the loyal old watchdog from a tragic end.

It is impossible to think of Theodore Roberts as "acting" in any of his roles—he *is* whatever character he portrays, and in this case he is the big, lovable small-town lawyer with a wistful desire to to "stand at his country's call." Maud Fealy gave him rather feeble support and insisted on playing a prim New England schoolteacher with her head covered with long curls—a sight that never was on sea or land in New England.

Exhibitors should make the most of the timeliness of this theme, which was the occasion of a burst of national enthusiasm when the play was produced at the Strand Theater. A. G. S.

## "THE WINNING OF SALLY TEMPLE"

Five-Reel Drama Based on the Novel by Rupert Sargent Hbiland, Featuring Fannie Ward. Produced by Lasky Under the Direction of George Melford. Released by Paramount.

| | |
|---|---|
| Sally Temple | Fannie Ward |
| Lord Ramsey | Jack Dean |
| Duke of Chatto | Walter Long |
| Oliver Pipe | Horace B. Carpenter |
| Jellitt | Billy Elmer |
| Talbot | Paul Weigel |
| Lord Verney | H. Woodward |
| Lord Dorset | Harry J. Smith |
| Sir John Gorham | Eugene Pallette |
| Kate Temple | Florence Smythe |
| Gregory | John McKinnen |
| Lady Pamela Vaucian | Vola Vale |

"The Winning of Sally Temple" is a dainty, frivolous story of romance and masquerade laid in the London of 1770. Although there are moments which seem to border on tragedy, the prevailing tone of the play is gay with an atmosphere of minuets, powdered hair and elaborate courtesy. The setting gives a contrast between the slums in Pump Lane, where Sally Temple lives and the palatial home of Lady Pamela, who induces the girl to change places with her to escape the wrath of her guardian. When the guardian arrives, he promptly falls in love with his pseudo ward, whom he believes to be the Lady Pamela and after many complications, the escapade ends in forgiveness for the real ward and wedding bells for Sally.

Fannie Ward as Sally Temple coquettes through the scenes with her usual Dresden China grace. Jack Dean is a distinguished figure as Lord Ramsey and the rest of the cast sustained the atmosphere of the piece with the assistance of excellent staging and direction.

The picturesque setting is particularly adapted to the style of this vivacious little actress and exhibitors can be sure that their patrons who admire her, will be entirely satisfied with this play. A. G. S.

## "THE BOY GIRL"

Five-Part Drama by John C. Brownell Featuring Violet Mersereau. Produced by Bluebird Under the Direction of Edwin Stevens.

| | |
|---|---|
| "Jack" Channing | Violet Mersereau |
| Agatha Channing | Florida Kingsley |
| Martha Channing | Carline Harris |
| Mrs. J. Ridgeway | Maud Cooling |
| Catherine Ridgeway | Tina Marshall |
| King Channing | Charles Mason |
| Rob Ridgeway | Sidney Mason |
| Albert Corey | James O'Neill |
| John Ridgeway | Dean Raymond |
| Algernon Week | Byron Dean |

As the title suggests, "The Boy Girl" is the story of a little daughter, who is so determined to be her father's son, that she insisted on dressing in boy's clothes to the horror of her maiden aunts. The main idea seems to be that if the boy-girl had been less of a tomboy, she would not have been able to save her lover's fortune by a mad ride over a mountain, only to collapse at the end and become a perfectly feminine person in skirts. Unfortunately, the plot is not concentrated on any one idea and jumps about from one scene to another until the main theme is rather lost in the shuffle. The action provides a number of stirring outdoor scenes, bits of rather obvious comedy and an exciting chase at the end, where the heroine wins a race with a high-power automobile aided only by her faithful pony and her own pluck.

Violet Mersereau plays the part of the boy-girl with dash and spirit, looking very fetching in her smart boy costumes. Dean Raymond is a handsome though somewhat stolid hero and the out-of-door setting of river and woods is very effective. Unfortunately, the direction of the entire piece is exceedingly choppy, with no apparent attempt at concentration on one central effect.

This is fairly good "tomboy" stuff and the sort of thing Violet Mersereau does very well. Special emphasis should be placed on her "boyish" stunts and especially on her reckless riding. A. G. S.

## "THE LITTLE BROTHER"

Five-Part Drama by Lois Zellner Featuring Enid Bennett. Produced by Triangle Under the Direction of Charles Miller, Supervised by Thomas H. Ince.

| | |
|---|---|
| Jerry Ross | Enid Bennett |
| Frank Girard | William Garwood |
| Janet Girard | Josephine Headley |
| Dulcie Hayes | Dorcus Matthews |
| Dillon | Carl Ullman |

Another story of a little girl who finds skirts a handicap in the game of life and decides to turn herself into a boy by the simple method of donning her brother's trousers. The story is built around the recent "big brother" movement which pledged older boys and young men to look after their younger and less fortunate brothers of the city streets and gives a tender and amusing picture of the consequences when the supposed little brother turns out to be a girl. This rebellious daughter of the slums is selling papers on a street corner in her capacity as newsboy when a street brawl throws her into the arms of a young scientist, who adopts her as "chore boy" on his country place. When he has occasion to leave for Mexico, he sends the youngster to a boarding school where her secret is soon discovered and she is relegated to the girl's department of the institution. Some time later, her benefactor, who is still unaware of her transformation, wires her to join him in Mexico and is met at the station by a grown-up sister instead of the little brother he expected to find. After a number of adventures which they share in his mining project, he refuses to be a brother to her any longer.

Enid Bennett is delightful, both as the newsboy and in her more frilly and feminine capacity. Somewhere, this gentle, big-eyed little girl has picked up a number of ferocious upper-cuts, which she uses most realistically in a street fight with a newsboy. The opening scenes featured a group of gutter-babies in an East Side tenement which were most amusingly effective.

The popularity of Enid Bennett has grown with each new role in which she is featured, and those who are watching her comparatively brief career will not be disappointed in this latest production. A. G. S.

## "ARSENE LUPIN"

Five-Part Drama by Paul Potter, Picturized by Garfield Thompson and Directed by Paul Scardon. Starring Earle Williams and Produced by Vitagraph Company.

| | |
|---|---|
| Arsene Lupin | Earle Williams |
| Guerchard | Brinsley Shaw |
| Guernay-Mar | Mr. Leone |
| Charolais | Bernard Seigel |
| Anastase | Gordon Gray |
| Firmin | Logan Paul |
| Alfred | Hugh Wyan |
| Sonia | Ethel Gray Terry |
| Germaine | Billie Billings |
| Victoire | Julia Swayne Gordon |

To enjoy "Arsene Lupin" one must be in that frame of mind wherein a fairy tale proves convincing, for there is nothing at all in the picture to bring conviction. This is not, however, as might be imagined, altogether a fault. In fact without impossibilities in the way of startling escapes and so on, there would be no story. The choppy style which characterized the original stories of Lupin, at least in their translated form, is found in the screen production, which is merely a series of more or less connected scenes showing the pseudo Duke, in reality the notorious thief, Arsene Lupin, outwitting the detective, Guerchard, and stealing everything in sight with impunity.

However, while we may forgive the other impossible situations, we find it harder to accept the disguise of Lupin as the detective, particularly when he talks freely with the other officers.

Earle Williams is debonair in the role of Lupin, which calls for real acting only in spots, and is no more real than anything else in the picture. Brinsley Shaw does good work as Guerchard. The others are adequate.

"Arsene Lupin" is just an extravaganza of the films; the fact that it glorifies a thief is not objectionable because the whole thing is as far from reality as those gingerbread cakes made in the form of humans and animals are distant from life. The picture was the attraction at the Rialto Theater, New York, last week. A. H. S.

## "THE SCARLET LETTER"

Five-Reel Drama Adapted from the Novel by Nathaniel Hawthorne. Featuring Mary Martin and Stuart Holmes. Produced by Fox Under the Direction of Carl Harbaugh. Photographed by Georges Benoit.

| | |
|---|---|
| Arthur Dimmesdale | Stuart Holmes |
| Hester Prynne | Mary Martin |
| The Rev. Wilson | Edward N. Hoyt |
| Governor | Robert Vivian |
| Chillingworth | Dan Mason |
| Mistress Hibbins | Florence Ashbrooke |
| Pearl | Kittens Reichert |

The screen adaptation of a novel as intimate and beloved as "The Scarlet Letter" is an exceedingly difficult and delicate task. All the more credit is due the producers of this film that they have transferred the somber old story of the wages of sin with a fidelity and reserve that is not unworthy of the author. It is true that liberties were taken with the text in the addition of a conventional "happy ending" and the introduction of annoying and unnecessary horseplay, alleged to be "comedy relief." But in this case the atmosphere was the thing and the director has caught the grim, relentless Puritan background with peculiar simplicity and effectiveness.

Mary Martin gave a most sympathetic interpretation of the character of Hester Prynne; she even looked like the pictures of that unfortunate heroine in the illustration from the old novel. Stuart Holmes played the part of Dimmesdale with admirable reserve, except in the rather unnecessary closeups where he overacted. The child, Pearl, was delightfully acted by Kittens Reichert.

Exhibitors need not hesitate to get all the advertising value out of the film's association with the novel, for even the most ardent devotee of Hawthorne will find his masterpiece adequately presented. A. G. S.

## "STAGE-STRUCK"

Five-Part Drama by Roy Somerville, Featuring Dorothy Gish. Produced by Triangle Under the Direction of Edward Morrissey.

| | |
|---|---|
| Ruth Colby, a stagestruck girl | Dorothy Gish |
| Jack Martin, an idle son of the rich | Frank Bennett |
| Mrs. Martin, his mother | Kate Toncray |
| Mrs. Teedles, who conducts a theatrical boarding house | Jennie Lee |
| The "Judge" | Spottiswoode Aitken |
| Jake Schneider | Fred A. Warren |
| The Slavey | Mazie Radford |

Even if you have never been stagestruck, you will be sure to sympathize with this little girl who is. Most of us, however, pass this attack of foot-light fever much as we passed through the measles and the story of the misunderstood child who longed to "play all of Mr. Shakespeare's heroines," has all the charm of personal reminiscence. It is acted and directed with a remarkable fidelity to detail down to the smallest role and the most incidental episode, and the result is a faultless little production which might be a slice of life from the history of almost any little girl. The scenes are utterly devoid of the slightest effect of "staginess" and are unfolded before your eyes exactly as the actual every-day scenes that you find about you. The opening reel,

in which Ruth is caught "spouting" Shakespeare and turned out of her foster-parents' home, the crafty methods of the fake "dramatic school," the shabby-genteel atmosphere of the theatrical boarding house are presented with a true and artistic touch which is the result of perfect direction.

Dorothy Gish puts a tinge of pathos in the adorable comedy of the role which has all the wistfulness of adolescence. Jennie Lee and Spottiswoode Aitken did finished bits of character work, and the remainder of the cast was excellent.

Exhibitors have a good advertising lead in the stage-struck idea which will have a general appeal when presented by such a general favorite as Dorothy Gish.

A. G. S.

### "TWO MEN AND A WOMAN"

Five-Reel Drama Written by Willard Mack and Produced by Ivan Under the Direction of William Humphrey. Released by Ivan.

Tony Merritt ..... James Morrison
Bruce Donaldson ..... A. Guy Coombs
Mark Hornback ..... John Reinhard
Wanda ..... Christine Mayo
Ethel Watling ..... Rubye de Remer
Miss Steele ..... Helen Arnold
Countess Yacki ..... Yuka Yamakura

In watching "Two Men and a Woman," the patience of the spectator is rather exhausted waiting for something to start. Incident after incident is reeled off and there is no action to speak of until near the end. The plot is not new. Cut down to a single reel the story would have made an interesting picture, even if more or less familiar.

In adding footage to the film, the most pronounced expedients used are frequent successions of closeups. Not only are there entirely too many but they are virtually useless as they do not convey anything except the beauty of some of the female players, which is all very charming in its way but does not help the story along. In an ordinary conversation, say among three of the characters, a closeup of each person is shown several or more times, flashed on the screen with such sudden jumps from one to the other that it is most bewildering and eye straining. Moreover, the whole story, except in a few scenes, is told within a few feet of the camera. Beside this outstanding fault the rest of the direction is adequate.

The two men in the story, who love the one woman, are a young man and his guardian. The older one sacrifices himself for the other but the story ends with the more deserving winning the girl. Compromising situations and breach of promise suits figure prominently. The Japanese are again put in a bad light, in bad taste, by showing the attempt of some spys to steal the plans for a diving bell which the guardian had invented.

The cast handle what material there is given them very ably and in the multitude of closeups they do the best they can under the circumstances.

F. T.

### "CAMILLE"

Re-Release of Five-Part Drama Adapted from Play of Alexandre Dumas. Featuring Clara Kimball Young. Produced by World.

Armand Duval ..... Paul Capellani
Cecile, his sister ..... Lillian Cook
M. Duval, their father ..... Robert Cummings
Joseph, the servant ..... Dan Baker
Robert Bousac, Cecile's fiance, Stanhope Wheatcroft
Count de Varville ..... Frederick C. Truesdell
Gaston ..... William Jefferson
The Doctor ..... Edward M. Kimball
Madame Prudence ..... Louie Ducey
Nanine ..... Beryle Morhange
Camille ..... Clara Kimball Young

A screen version of Dumas's famous "Camille" has been released for the second time by the World Film Company. The film is introduced as "A Modern Camille" and the hectic old story has been cast in a modern setting, most unwisely it would seem, for this tragedy of a French liaison needs all the atmosphere of other times and other manners to give it a sympathetic appeal. Nevertheless, Clara Kimball Young makes a beautiful appealing Camille in the midst of her incongruous surroundings and Paul Capellani has added an effective interpretation of Armand's character to the hundreds of Armands who have loved and raved through this masterpiece of sob-sister drama.

The immense attraction in the title of this film will probably justify its re-release.

A. G. S.

### "POLLY REDHEAD"

Five-Part Drama Founded on Edgar Jepson's Stories, Featuring Ella Hall. Produced by Bluebird Under the Direction of Jack Conway and Released by

Polly Redhead ..... Ella Hall
Lady Caroline ..... Gertrude Astor
Duke of Osterley ..... Charles Mailes
John Rumin ..... George Webb
Lady Osterley ..... Gretchen Lederer
Gedge-Tompkins ..... Dick La Reno
Edgar ..... William Worthington, Jr.

"Polly Redhead" is one of those quite infrequent pictures that will be liked by both children and mature film enthusiasts. It contains the right amount of human appeal not to seem saccharine, and it tells its story in a quiet and charming fashion. Ella Hall, in the title role and doubling as the rich girl at the same time, gives a careful impersonation of both characters and in the remarkably good double exposures she plays to herself so that they seem less obvious. Miss Hall has the strange faculty of expressing her emotions with what appears to be an immobile face.

(*Continued on page* 28)

# Is there a *standing army* in your town?

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will raise your standing army, by their "week in and week out" *consistent quality*. This week, Daniel Frohman presents, *Marguerite Clark* in "*The Fortunes of Fifi*," by Mollie Elliot Seawell. The serio-comic tale of a tiny French actress is a fitting "follow up" for "Miss George Washington." Jesse L. Lasky presents *Blanche Sweet* in "*Those Without Sin*," a drama of the Civil War—another "Warrens of Virginia" type of play and tremendously timely.

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# VERNE PICTURE HAS BEEN PROFITABLE PRODUCTION

### "Twenty Thousand Leagues Under the Sea" Seen by 400,000 Persons

It is estimated that over 400,000 persons have seen the Universal super-feature, "Twenty Thousand Leagues Under the Sea," which will be withdrawn from the Broadway Theater next Saturday evening, and which enjoys the distinction of having had the second longest run of any picture ever shown in New York.

This picture, based on Jules Verne's immortal novel, has appealed to those who are not moving picture fans, as well as to those who are regular patrons of the screen This is because it gives the first real undersea pictures in such a way as to please and amuse in addition to instructing and educating. It shows the possibilities for great undersea work in the future, and, there is little doubt but what the methods used in this picture, along the line of undersea photography, will be broadened in the next few years and that within the next decade divers will be going into the deep and photographing the hulks or ships, and using the Williamson submarine tube to do it.

Taking into consideration the scientific value of this great production, it is one of the most important pictures shown on Broadway since the moving picture camera was invented.

Since this picture began its run at the Broadway over 50,000 school children have witnessed it. It has been endorsed by scientists, educators and men and women in all walks of life, and representatives of over 1,000 organizations have attended performances. The record it has made here has been established in other cities, and Boston, Chicago, Denver, Salt Lake City, Los Angeles and San Francisco can boast of the great business this picture has done in those places. This has resulted in a rush, on the part of state rights buyers to purchase it, and with the exception of a half a dozen States the picture has been disposed of by the Universal. It cost the Universal very close to a half a million dollars to produce "Twenty Thousand Leagues Under the Sea," which was almost two years in the making. But, when it is taken into consideration that one purchaser paid $50,000 for the state rights in his territory, it is doubtful if the producers are losing any money on it. The Broadway run of this picture brought into the Universal coffers approximately $75,000 and the same can be said of its run at the Studebaker Theater in Chicago and of Denver, Los Angeles and San Francisco. It is estimated that the Universal has taken in enough already to cover the cost of the picture.

# WM. L. SHERRILL HAS RESIGNED FROM ART DRAMAS

### Was One of the Chief Factors in the Organization of Company

William L. Sherrill, who was one of the organizers of the Art Dramas, has resigned both as president and director of the organization, the resignation becoming effective last Saturday.

It is not without regret that this fact is chronicled, since it was largely due to Mr. Sherrill's efforts that the Art-Dramas organization was launched so successfully and that its production plans have been conducted so entirely in accordance with the preconceived idea. Mr. Sherrill is an experienced business man who brought to the film industry the experience of a good many years of active promotion in important organizations. He is president of the Frohman Amusement Corporation and of the W. L. Sherrill Picture Company.

## NEW RICHMOND COMPANY

RICHMOND, VA. (*Special*).—A new motion picture producing company has been incorporated in Richmond, Va., with a capital stock it is stated of $100,000 paid in, under the title of Jefferson Motion Pictures, Incorporated. The leading spirit of the new company is E. M. Stearnes. Ground has already been broken for the studio which is to be complete in every detail, and on grounds covering over a hundred acres of land. The company has already started on its first production and is negotiating with some well known stars of the profession. The public of Richmond is displaying a great deal of enthusiasm over this new enterprise.

E. M. Stearnes, director general, says that the Jefferson Company will produce high class comedies and features which will be released through one of the best known distributing companies. Mr. Stearnes is making his headquarters at the Jefferson Hotel in Richmond while the studio is in course of construction.

## EDITOR BRINGS SUIT

Papers in a libel suit against the *Exhibitors' Trade Review*, Inc., of New York city, brought by William A. Johnston, editor of the *Motion Picture News*, were filed in the New York County Clerk's office on Feb. 15. Mr. Johnston is suing for $50,000 damages on account of two editorials alleged to have been published by the *Exhibitor's Trade Review* on Jan. 20 and Jan. 27.

## FEATURE REVIEWS

(*Continued from page 27.*)

The story is of a little girl who, by a ruse, gets the position of housekeeper to a young lawyer and who changes identities with a rich young lady of her same age, and a prototype, so that her mother can get her away from her father, from whom she is separated. It is unfolded in a graceful manner and there are no unnecessary incidents. There are several good touches in the direction, such as the contrast between the drunken scrubwoman and the lovableness of The Lump, who, by the way, is played quite wonderfully by William Worthington, Jr.

The others, including Gertrude Astor, Charles Mailes, George Webb, Gretchen Lederer and Dick La Reno are proficient in their parts and in every instance add considerable value to the scenes that they are playing. The subtitles that convey the conversation of the young lawyer, showing him to have a quasi-dignity, have a twinkle of genuine humor in them. The photograph is excellent.

The best recommendation that can be given for the picture is that the management of the Rialto Theater, New York, thought it good enough to present, as the feature for a week It might be suggested that in advertising the film it should be mentioned that it is founded on the "Pollyooly" stories. F. T.

## SERIALS AND SERIES

### "PATRIA"

Seventh Episode.

**"Red Dawn"**

Patria Channing ..... Mrs. Vernon Castle
Donald Parr ..... Milton Sills
Baron Huroki ..... Warner Oland

Patria in the role of Elaine, the dancer, who is also her double, learns that De Lima has obtained the cleverly forged contracts for the delivery of munitions. He insists on an immediate marriage, but Patria employs a woman to claim De Lima as her husband, and the unwilling bride escaped with Parr before the altar. De Lima then starts a riot in the Channing plant, which is protected by Parr. Huroki and De Lima uncouple a carload of dynamite at the top of the grade and start it for the plant, but Patria sees the car on its mission of death and risks her life by driving her runabout directly in its path, thus causing the explosion from which she barely escaped. A. G. S.

### "PEARL OF THE ARMY"

12th Episode.

**"The Foreign Alliance"**

Pearl Dare ..... Pearl White
T. O. Adams ..... Ralph Kellard
Major Brent ..... Theo. Frisbus
The Silent Menace ..... ???????

Pearl boards the schooner of the "Silent Menace" and overhears a plot to destroy the Panama Canal. She contrives to find an entrance to the Captain's stateroom, but to her amazement, the door opens on Adams. He insists that he too is spying on the "Silent Menace." Pearl hastily writes a note to her father, which she encloses in a bottle and throws out of the port-hole. Two fishermen find the note and take it to a Government cutter whose commander immediately sails for the Inlet. The Foreign Alliance attempt to launch a torpedo at the cutter, but before they success, a shell from the Government boat bursts the top of the submarine and the members of the Foreign Alliance are drowned like rats in a trap. On board the schooner, Adams beckons Pearl to look through the keyhole of the captain's door, but what she sees is continued in the next episode.

# FINE SYSTEM AT HOLLYWOOD, SHE SAYS

### Marie Doro Finds Much Efficiency in Lasky Studios

Mario Doro who arrived in New York recently, having transferred her activities from the Lasky studio in Hollywood to the Famous Players studio, is authority for the statement that the efficiency in systemization which she found prevalent in the Hollywood studio is as great in the New York branch of the producing company. This is Miss Doro's first trip to the East since the formation of the Famous Players-Lasky Corporation as she has been starring in Lasky-Paramount productions on the Coast for many months.

"When I first joined the Lasky Company and became identified with the Hollywood studio, I was tremendously impressed not only with the physical facilities of the studio but with the efficiency of the organization which I found there," said Miss Doro. "Under the supervising genius of Cecil B. De Mille, every branch of the producing activities at the Lasky studio was so successfully co-ordinated, and the interrelations of the various departments were so carefully worked out, that one was never conscious of the vastness and of the complexity of the organization except when one contemplated the tremendous amount of work that was actually accomplished there."

Seena Owen's new Fine Arts feature is "A Woman's Awakening," and is under direction of Chet Withey.

# TAX HEARINGS CONTINUE

### Various Testimonies Heard by the Wheeler Committee

At Friday's session last week of the Wheeler hearing to determine whether the motion picture industry should bear another tax, the principal witness was J. T. Morrison, an investment broker. Mr. Morrison refused to give the details of the stock transactions of his firm, asserting that he did not believe the investigating body was authorized to demand such information. Questioned on what he based his statements that the company for which he was underwriting stock would earn dividends amounting to from $50,000 to $100,000 a year, Mr. Morrison declared they were based on the company's business and investigation by attorneys. He refused to go into details.

"This investigation already has hurt my business," the witness declared. "You are asking me about my personal affairs and I deny the right of the communities to delve into that."

The other witnesses on Friday included M. J. Geerson, owner of two film theaters at Whitestone, L. I., declaring the film business was experiencing hard times, that one of his theaters already is closed and that if a State tax is ordered he will be compelled to close the other, and C. H. Porrey, president of the American Standard Machine Company; C. P. Butler, of the Roima Film Corporation, and C. K. Stern, auditor of the Metro Pictures Corporation.

During the week the Senate at Albany decided that the investigation should be extended another thirty days, which will bring the time of the submission of the report to March 15.

# SHALLENBERGER TAKES BROAD VIEW OF SITUATION

### Arrow President Gives His Ideas About Production

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, takes a very broad view of the production situation now existing in the trade. He says that he appreciates all the arguments in favor of programs, which he considers absolutely necessary as a source of supply for constant needs at a price which will enable the exhibitor to make money, but at the same time he feels that there is a great place for the special feature picture. He cites the history of vaudeville as well exemplifying his position. First came the small acts, and on these the vaudeville amusement bill depended for many years. Then the big feature came into vogue and grew in importance until no bill was considered complete without a headliner, which in itself may have cost as much as the rest of the bill combined.

He considers the special feature just as important to-day in the industry as the program, and he believes that it will grow in interest and value to the exhibitor to the extent that it is made of importance and of special excellence by the producer. The exhibitor will in the main pick his bill from program films, but he will look for his draft to really big feature headliners in the very near future

Dr. Shallenberger considers "The Deemster" a striking example of a sound special feature. He does not believe there is any such thing as speculation in producing a state rights feature founded on an adequate subject, nor is there hazard in handling it. He considers the best bet in the world for the state right man a big author, a big story, and a big production with a big star. Such a feature will not only bring him the money on the first showing, but, what is of more importance, it will repeat.

## REEL FELLOWS BENEFIT

### Chicago Organization Has Use of Essanay Studios

More than 5,000 persons jammed the big Essanay studios on the event of the Chicago Reel Fellows benefit entertainment. Extensive advertisement that Essanay stars would actually be seen filmed in photoplays, and the immense popularity of the local Reel Fellows organization were to blame. The club cleared a tidy sum, with which it will furnish its new Wabash Avenue headquarters.

George K. Spoor, president of Essanay, courteously gave the Reel Fellows *carte blanche* in the use of the studios. All of the Essanay stars were present. The crowd, in relays, was ushered into Studio B, where Bryant Washburn was being filmed in a forthcoming Black Cat feature, "Aladdin Up-To-Date." It was the initiation of a majority of the visitors into the mysteries of studio life, and they enjoyed it greatly.

The officers of the club are Ralph O. Proctor, president; Richard C. Travers and M. G. Watkins, vice-president; Eugene A. Hamburg, secretary; A. C. Curtiss, assistant secretary; Harry G. Miller, treasurer; R. T. Nehls, William J. Sweeney, Don J. Bell, Fred W. Wild, Jr., and David Russakow, directors.

ACCOMPANIED only by an immense pair of brand new skis, "Doug" Fairbanks left New York behind last week for a short vacation at Saranac Lake, where he will limber up for his initial Artcraft picture, on which work will be commenced shortly under the direction of John Emerson.

# CALIFORNIA'S SUN ATTRACTS FILM MAGNATES

### News of Interest from the Pacific Slope

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—John R. Freuler met Adolph Zukor on the day following the latter's coast arrival, and suggested that they hold a presidents' dinner, as the aggregation of film chiefs now in Los Angeles is a noteworthy one. The California sun is given as the reason for the shower of film magnates that descended upon us. Mr. Zukor brought with his H. B. Rosen, a Harriman Bank director; Harry Aitkin and Ad Kessel, traveled westward together, and by the time they had arrived, John R. Freuler and Carl Laemmle had been already a week in town; and lastly, by no means least, D. W. Griffith is reported en route to the setting sun. The other film presidents happen all to be at home right now in California.

By taking over the management of Woodley's Theater, Mack Sennett converted it last week into a house of film fun. Gloria Swanson and Bobby Vernon in "The Nick of Time Baby," introduced the Sennett policy. Incidentally, the Lasky picture, "Each to His Kind" was an attraction. It featured Sessue Hayakawa, with Vola Vale playing opposite him, and Tsuri Aoki and Eugene Pallette, Ernest Joy, Guy Oliver, Walter Long, Paul Weigel and Cecil Holland made for strong support in a likable picture. Harry Clement is acting as manager of the Mack Sennett playhouse.

Anna Luther left the Fox company to join the Thomas H. Ince Culver City colony last week.

Edith Storey was cordially granted a three days' leave of absence from the filming of the Vitagraph photodrama, "The Captain of the Grey House Troop," to lead the grand march at Oakland at the invitation of that city's Chamber of Commerce. She will appear as "Cleopatra," carried in an Egyptian litter supported on the shoulders of four huge black slaves.

Carl Laemmle's appearance on the "lot" is as usual the signal for smiles and a relief from tension. A smile begets a smile, the world over.

When prowling around to find the American star, William Russell, missing in the midst of a long scene in "High Play," Joe Morgan, the camera man, spied "Bill" peacefully sleeping, with a pair of white carnations crossed on his chest by some waggish hands. Morgan "snapped the still," developed it, skilfully pasted it in a magazine and presented it to "Bill." Aside from his wonderment at the progressiveness of the American Publicity Department, "Bill" is still busy puzzling why he can't find a copy of the picture nor a duplicate of the magazine.

The "Judge Silas Whipple" in the Selig feature, "The Crisis," is George Fawcett, character lead, and he has moved his "make-up" from Chicago to the Selig Zoo at Los Angeles.

Mrs. Edward Dillon entertained at dinner, and with a box party at the Orpheum, several 15-year film buds. Those who were presented the Cecil Brunner roses and violets and ambrosia were Bessie Love, Mildred Harris, Pauline Starke, Colleen Moore, Marjorie Daw, Carmel Myers and Winnifred Westover.

The newest Balboa director is Edgar Jones, who claims to have filmed the first night scene in Lubin's "Jackson's Way," and was also one of the first to use the "double exposure." Mr. Jones is to direct Winnifred Greenwood, the new Balboa star.

An old Villista soldier caught sight of Noah Beery, playing the role of Villa in the International serial, "Patria," and stared with awe at what he believed to be his chief. He crossed himself, timidly crept to touch Beery and poured out a flood of Mexican ejaculations. It was only Beery's taking off the "make-up" that satisfied the old ex-Villista soldier.

Signal J. P. MacGowan has made a record run in the second episode of "The Railroad Raiders." With Helen Holmes at the head of fifty players, he shot in one night fifty-four scenes around a train, with artificial lights—the biggest feat on the coast. "Inside Treachery" is the third episode.

Vice-president H. O. Davis has entered the lists of authors with two Universal five-reel comedy-dramas. "Love and Salesmanship," featuring Jack Mulhall, Raymond Wells, director; "Bringing Father Home," with Franklyn Farnum as star, under direction of William Worthington. Mr. Davis is also author of "The Little Belgian," with Ella Hall, little star, to be directed by Jack Conway.

Julian Louis Lamothe has been netted again by the American scenario department. He has been flying as a free-lance, since he finished many Mutual productions last season. His first picture on the new American-Mutual contract is a Mary Miles Minter feature.

Thomas H. Ince has allotted his musical genius, Victor L. Schertzinger, a company of his own to direct. His first star is Charles Ray, and his first picture is a baseball comedy-drama.

Bessie Eyton swings like a pendulum between Al Green and Colin Campbell, in her desire to oblige both directors who want her simultaneously in their Selig features.

William Desmond will be starred in an Inceville five-reeler, "One Week," by W. Carey Wonderly, under direction of Walter Edwards. Anna Luther, Maude George and Marie Mills are in support.

Pathé

Our Eastern Branch Managers who have seen this serial say that

MYSTERY OF THE DOUBLE CROSS

is Pathé's best serial yet.

Featuring Mollie King and Leon Bary

Adaptation from an original story by Gilson Willets

A baffling mystery, a clean and charming story, excellent direction and tremendous publicity in the great Hearst papers as well as many other papers make this serial a superlative attraction in any house.

Adaptation from an original story written by Gilson Willets. Stellar cast with

Mollie King and Leon Bary

Produced by Astra

See the first two or three episodes at the nearest Pathé Exchange. You'll agree with us that the serial sets a new standard of quality

Released March 18


## DESMOND SUPPORTS HIMSELF IN NEW FILM

### Unique Idea in Picture from Triangle-Kay Bee

The unique distinction of supporting himself, has fallen to William Desmond, in his newest Triangle-Kay-Bee picture.

In his new photoplay, Mr. Desmond will appear as his own double, and only those who are familiar with the intricate details of trick photography and double exposures, know the amount of photographic skill that will be called upon to put over a whole five-reel feature of this character.

Scenario Chief C. Gardner Sullivan has not yet revealed the full plot of this novel play in which Desmond is to be the double star. But much curiosity has been shown in it since it became known that five bedrooms will be utilized in its production. Ordinarily one bedroom suffices for a single play.

"Genius, my boy," Director-General Ince replies to all inquiries, "it takes genius to devise a play utilizing five bedrooms in the same plot."

## EDGAR LEWIS PRODUCTIONS

Edgar Lewis is now producing pictures for himself and there is every indication that he will spend his own money with the same freedom as he did when he was working on a salary basis. He promises to employ the same level-headed ideas that heretofore have produced the exceptional results that he has achieved in "The Great Divide," "The Nigger," "Samson," "The Bondman," "The Light at Dusk," and "The Barrier."

While there has been some mystery surrounding his present movements, it is known that he has been somewhere in the south for the past month, and that he took with him many high-grade players, among whom are Mitchell Lewis, who became celebrated in a day as the creator of "Poleon Doret," the French Canadian in the screen version of "The Barrier"; Victor Sutherland, Hedda Nova, the young Russian actress whom he "discovered," and who played the juvenile lead under his direction in Anthony Kelly's drama, "The Light at Dusk." The story is by Anthony Kelly, one of the foremost motion picture dramatists and adapters of to-day.

Charles Abrams is handling the distributing end of the business and reports that since "The Barrier" was shown, the demand for the Lewis' pictures is enormous. He has taken over a large suite of offices in the Candler Building.

## AT FILM THEATERS

### THE STRAND

An interesting and varied program is presented at the Strand Theater this week. Max Linder, the famous French comedian, makes his debut in the Essanay comedy entitled "Max Comes Across." Unusual and interesting pictures taken in Alaska are presented, showing A Sea Lion Rookery and the capture of whales in the Northern Pacific Ocean. The principal photo-dramatic feature is "The Winning of Sally Temple," in which Fannie Ward played the principal role before the camera.

The Topical Review contains the latest European and American news pictures.

### THE RIALTO

Heralded as the most thoroughly enjoyable screen story seen in many months, "Skinner's Dress Suit" is at The Rialto this week, with Bryant Washburn in the leading role. The Essanay production is based on Henry Irving Dodge's best seller of the same name, which originally appeared in The Saturday Evening Post.

"The Rockbound Coasts of Oregon" is the scenic feature of the program and is a notable piece of artistic photography. The comedy is a Universal product called "Fatty of the Feature Fillums." Mr. Rothpfel's "Literary Digest of the Screen" brings the news of the minute into view, with the same sort of interpretative music which marks all of the Rialto's pictorial offerings.

### OTHER THEATERS.

FORTY-FOURTH STREET.—"Joan the woman"—Cardinal.

LYRIC.—"The Honor System"—Fox.

BROADWAY.—"20,000 Leagues Under the Sea"—Universal. Next week, "The Barrier."

ACADEMY OF MUSIC.—Theda Bara in "The Tiger Woman" (last performance on Wednesday).

## PATHE-LINDER COMEDIES

Exhibitors throughout the country have made repeated inquiries as to when the recently announced Pathe-Max Linder Comedies would be available. It can now be stated for the first time that "Max's Vacation," described as a "Scream in One Reel," is scheduled for release by Pathe Exchanges Feb. 25.

The Pathe Company has a number of Linder pictures on hand, some of which are reissues and some of which have never before been released.

In addition to "Max's Vacation," the following have been accepted and will be released at intervals of every two weeks: "Max in a Difficult Position," "Max and the Fair M. D.," "Max's Feet Are Pinched," and "Max, the Lady Killer."

## MISS MICHELENA EXPLAINS

Beatriz Michelena has written THE MIRROR a letter in which she maintains that she has been the victim of malicious reports to the effect that she "walked out" of the California Picture Corporation's production of "Faust" before the latter was completed.

Miss Michelena declares that after working in "Faust" for more than two months, she had not received either the "Passion Flower" (a former production) or "Faust" contracts and that she was unable to collect part of the money due on the first film. She further asserts that her director, George E. Middleton, on Nov. 6, 1916, tendered resignations for her and for himself after completion of "Faust."

Later, she says, all the "Faust" company were given notice for Dec. 31 but a change was decided on and she was asked to complete the picture. Then, as she asserts, a new actress was obtained to double for her as Marguerite, when William Pike, playing Faust, refused to continue under those conditions. Then, says Miss Michelena, she placed the matter in the hands of attorneys and arranged to leave for New York.

## "EAGLE'S WINGS" ENDORSED

Bluebird announces that the Daughters of the American Revolution are co-operating with exhibitors in the showing of "The Eagle's Wings," which was written in the interests of preparedness. Mrs. William Cumming Story, of New York and president-general of the National D. A. R., has sent a special message to the 1,500 regents of the organization, emphasizing the educational and patriotic value of this patriotic film, and requesting the members to negotiate with exhibitors and give the weight of their prestige and prominence in prompting the sale of tickets and securing publicity in the local newspapers.

## MARCH 11 TRIANGLES

Bessie Love and Enid Bennett are the stars of the Triangle feature releases for March 11. Miss Love will appear in a unique Fine Arts comedy entitled "A Daughter of the Poor," written by Anita Loos and directed by Edward Dillon. Enid Bennett will make her second stellar appearance under the auspices of Thomas H. Ince in an unusually pleasing Kay Bee production entitled "The Little Brother," written by Lois Zellner and directed by Charles Miller.

ONE of the principal players in "The Mystery of the Double Cross" is Leon Bary, formerly Sarah Bernhardt's leading man, who, after the outbreak of the European War, fought for seven months in the trenches. The serial features Mollie King, one of the youngest screen stars.

## H. B. WARNER WILL STAR FOR FROHMAN

### Will Appear in "God's Man," New Feature Under Way

Following close upon the announcement of the Frohman Corporation that it has secured exclusive motion picture rights at record payment to George Bronson Howard's most remarkable story of New York and its night life, "God's Man," news now comes from President William L. Sherrill that he has contracted for the services of H. B. Warner to create the character of Arnold L'Hommedieu, the lead in "God's Man."

Mr. Warner's qualifications are those which make him particularly well adapted to the rugged characterization which he will portray, that of a young collegian who drifts from the pathways of respectability, down through the mire of New York's elite underworld.

Supporting H. B. Warner in "God's Man" is an exceptionally well chosen and balanced cast: Jack Sherrill, Edward Earle, the former Metro and Edison star; Yolande Landowske, premiere Russian dance exponent; Betty Bellairs, Walter Heirs, Barbara Castleton, Lester Wallick and others.

Director George Irving, who was responsible for the finesse of production of "The Witching Hour," is again at the helm of direction and with his company is at present "camping out" at the east end of Long Island, where the atmosphere of the story of "God's Man" is laid.

The production will in all probability be nine reels in length.

## T. J. CARRIGAN WITH ARROW

Thomas J. Carrigan has become supervising director for the Arrow Film Corporation. Mr. Carrigan has had wide experience on both the dramatic stage and the screen. He was formerly leading man for Mabie Taliaferro, Edyth Mathison, and Lew Fields. Mr. Carrigan entered the picture field in the early part of 1911, joining Selig.

## AS TO KALEM BOOKINGS

Exhibitors the country over will be greatly interested to know that under an arrangement entered into by the Kalem Company with its distributors, the General Film Company, all Kalem-made pictures, whether series or comedy, can now be booked independently of the other releases on the General Film program.

MAE MARSH

Every great newspaper authority praises her dramatic power, her youthful appeal, her sincerity, and points to her *constantly growing popularity.*

*Here are some of the things the critics say:*

NEW YORK TIMES: Mae Marsh is the Maude Adams of the screen.

LOUELLA PARSONS, Chicago Herald: Mae Marsh is the best actress on the screen.

CHICAGO DAILY NEWS: Mae Marsh is the Bernhardt of the films.

ASHTON STEVENS, Chicago Examiner: Mae Marsh is the first actress in my experience to possess a mental magnetism translatable to the celluloid.

W. N. HARDY, Boston Post: Mae Marsh is a girl of smiles and tears—a remarkable figure in the screen world.

RANDOLPH BARTLETT, Photoplay Magazine: Mae Marsh possesses the biggest thing in the creative world — SINCERITY. A star of the first magnitude at twenty.

R. G. M'COY, Pittsburg Leader: Mae Marsh is "The Girl of 1,000 Faces." Every one of them appeals.

CHARLES DARNTON, N. Y. Evening World: Mae Marsh is a vivid, electric actress.

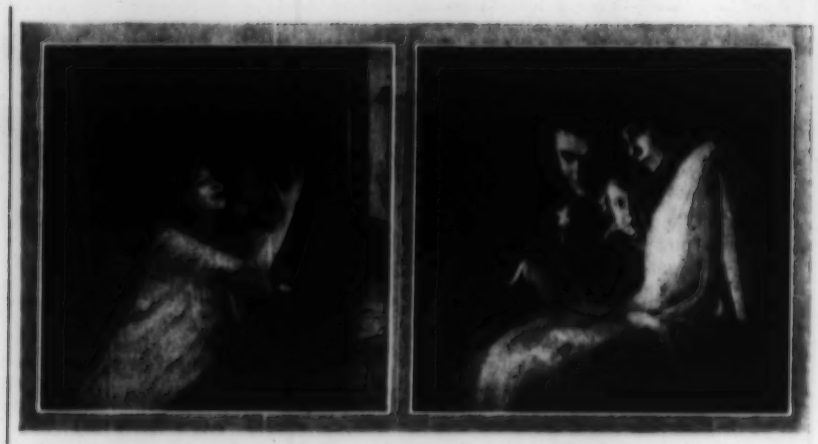
BOB REEL, Chicago American: Mae Marsh is becoming the most popular star in America.

HARRIETTE UNDERHILL, New York Tribune: There is only one Mae Marsh.

*Exhibitors Do Not Have to Be Told of the Value of a Star Who Thus Appeals to the Best Brains of the American Press*

Goldwyn Pictures Corporation

16 East 42nd Street, New York

FROM "MYSTERY OF DOUBLE CROSS." Thrilling New Pathe Serial Soon to Be Released.

A DOMESTIC MOMENT in "The Seventh Sin"—McClure Pictures Series.

## EDNA GOODRICH QUITS TOUR FOR FILMS

### Mutual's New Star Returns to New York—Marjorie Rambeau Appears Feb. 26

Quitting a highly successful vaudeville tour to begin work on pictures for Mutual, Edna Goodrich, one of the new galaxy of stars signed by the company, is back in New York, where the pictures will be made.

Just prior to her arrival here she visited the home offices of the Mutual Film Corporation in Chicago and there discussed plans for her work.

"I have the most serious plans and hopes for my pictures," she confided to an interviewer. "I feel a distinct obligation to the picture art for the creation of productions which have an artistic reason for existence as well as the promise of important success. I confess a fondness for the picture story with big, strong, dramatic factors. It seems to me, too, that there is a distinct place for productions of the kind, well done, in the field of picture art."

Marjorie Rambeau, celebrated stage star, will make her first screen appearance in "The Greater Woman" on Feb. 26. This is the first of a series of pictures which will be released by the Mutual Film Corporation starring Miss Rambeau. This feature, produced by the Frank Powell Producing Corporation, is a picturisation of the play by the same title by Algernon Boyesen, and is the first of Mr. Boyesen's works to reach the screen.

Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, Hasan Musselli, Frank Ford, Sara Haides, Josephine Park, Margaret Grey, H. G. Pattee, and Louis Stern. Miss Rambeau has already been at work on "The Debt" at Powell studios.

After several weeks' respite from work spent in vacationing, Crane Wilbur next week renews his activities at the David Horsley studios in Los Angeles. Mr. Horsley has arranged for the appearance of his star in six-reel feature productions, which he will release through the Mutual Film Corporation.

## VITAGRAPH SIGNS BIG CONTRACT

### Ascher Brothers of Chicago, Controlling Chain of Theaters, to Use Complete Service

An annual contract, said to be the largest for program service ever entered into in Chicago, has been signed between Ascher Brothers, owners of the largest chain of motion picture theaters in that city, and Vitagraph-V. L. S. E., distributors of Vitagraph productions.

The contract calls for the complete Vitagraph service, including special features, Blue Ribbon program features, comedies, etc.

Seven of Ascher Brothers' theaters will immediately begin to use Vitagraph productions weekly for the next year. These theaters cover every section of Chicago. They are:

Cosmopolitan, 7938 South Halsted Street; Oakland Square, 3947 Drexel Boulevard; Frolic, 947 East Fifty-fifth Street; Milford, Crawford Street and Milwaukee Avenue; Columbus, 6238 South Ashland Avenue; Lane Court, 322 Center Street, and Calo, 5404 North Clark Street.

All of these theaters have a seating capacity of between 1,000 and 1,400 and are the last word in motion picture presentation and public patronage.


WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
**ROBERT WARWICK**
and
**JUNE ELVIDGE**
in
**"A Girl's Folly"**
Directed by Maurice Tourneur
Produced by Paragon Films, Inc.


## NARROW ESCAPE FOR ALICE BRADY IN FIRE SCENE

### World Star Burned in Filming "Maternity," But Not Seriously

Alice Brady narrowly escaped serious injuries in a scene taken at New Jersey for the picture "Maternity," recently. A building supposed to be a hospital is burned and Miss Brady appears at an upper window. A trap door on which she stood was released and she dropped twelve feet to the floor below, where she was rescued nearly suffocated and with numerous minor hurts.

Meanwhile an unexpected situation arose. The fire companies in neighboring towns had perceived the atmospheric reflection of the conflagration, and engines, hose-carts, hook-and-ladder trucks and other apparatus began to come on the run from every direction. Unmindful of the volleys of fluent modern profanity following each new arrival, Mr. Brady's camera men ground away at their machines and a large number of New Jersey's fire fighting heroes involuntarily graduated as movie actors.

## CAMERAGRAPH BALL

### Club of Nicholas Power Company to Give Dance March 3

Saturday evening, March 3, the Cameragraph Club of the Nicholas Power Company will give its second annual ball at Arcadia Hall, Halsey Street and Broadway, Brooklyn. The success of the first ball given by the employes was so great that the second ball promises to be a much larger and more entertaining affair. Adequate music will be provided and many friends of the Nicholas Power Company will be present.

## SHORT REST FOR MARGUERITE CLARK

### Famous Players Star Gets Vacation After Finishing "Fortunes of Fifi"

Following the completion of "The Fortunes of Fifi," Marguerite Clark bade goodbye to her friends at the Famous Players' studio and departed for a short vacation—the first in many months—to Watkins Glen in upper New York State. Officially, Miss Clark was to have had a two weeks' rest, but she was informed that there was a possibility of Director J. Searle Dawley's being ready for her sooner than that.

To the surprise of every one at the studio, Miss Clark called Mr. Dawley on the 'phone after she had been away a week and demanded to know whether or not there was any chance of his needing her earlier than he had anticipated. Though it was a long time since she had had a vacation, Miss Clark declared that she was already tired of "resting" and wanted to get back at work as soon as possible. After all, she said, it was much better to be working than simply amusing herself, and she wanted to start her next picture at once, because she believed that it would prove to be one of the best that she had done.

Miss Clark has never been one to make long speeches concerning the great love which she bears for her work, but by this single act she has proven how real her interest in and regard for her work actually is. While Miss Clark has been rusticating, Robert G. Vignola, who directed "The Fortunes of Fifi," has been assembling and cutting the picture, preparatory to its release by Paramount on Feb. 26.

## WOULD ENJOIN FAIRBANKS

The Majestic Motion Picture Company, it is reported, has instituted injunction proceedings against Douglas Fairbanks and action for damages to the amount of $250,000. Papers were filed in the county clerk's office and last week Supreme Court Justice Neuberger adjourned till this Tuesday, argument on a motion for a permanent injunction restraining Fairbanks and John Emerson, a director, from having business dealings with anyone but the Majestic Company which produces for Triangle. The former company claims to hold a three-year contract expiring in 1918 with the film star. John Emerson, it is reported, has been asked for $100,000 damages for an alleged breach of contract.

(C) Lumiere, N. Y.
ETHEL CLAYTON, World Film Star.

## STRONG PUBLICITY FOR PICKFORD FILM

### Special Edition of "Poor Little Rich Girl" to Be Issued—Cohan Picture Delayed

A special Mary Pickford edition of "A Poor Little Rich Girl," by Eleanor Gates, is to be issued by the publishers, Grosset and Dunlap.

The book has become widely popular throughout the country and is known as one of the "best sellers." In fact it was as a result of the popularity of the book that the subject was produced on the stage where it registered an immediate hit.

A plan of co-operation which will effect a special sale of the book and at the same time prove valuable advertising for the Artcraft picture has been entered into. Agents of Grosset and Dunlap are arranging with local book-dealers for special window and advertising displays of the photoplay edition to take effect simultaneously with the presentation of the film.

In addition to this exhibitors throughout the country are getting in touch with school authorities and women's clubs in connection with the presentation of this picture in that it has particular appeal to these bodies. Several managers have already reported that "Special Nights" in honor of various women's clubs have been arranged for and that morning shows to school children as well as matinees have been taken over by local school boards.

Work on the initial George M. Cohan, Artcraft production, "Broadway Jones," had to be suspended due to the fact that practically all the principals in the cast were temporarily blinded from the powerful lights used in the big Knickerbocker Hotel lobby set. The first to become afflicted was George M. Cohan, who had to be led from the studio and journeyed to Atlantic City to join his wife and children for a short rest. He is rapidly recovering and expects to be back at the studio in a few days. Marguerite Snow, who plays opposite the star, Crawford Kent and Ida Darling were among those compelled to leave the studio, but it is expected that they will be able to resume work shortly.

Immediately following the announcement last week that Douglas Fairbanks had joined the Artcraft fold in company with Mary Pickford and George M. Cohan, wires, letters and messages of congratulations were received at the Fairbanks offices as well as the headquarters of the Artcraft Pictures Corporation in New York from exhibitors and exchange men throughout the country.

## "DO CHILDREN COUNT?" NEW ESSANAY SERIES

### Short Dramatic Productions Develop Further the Matrimonial Problem

The inauguration of a new series of short dramatic subjects, the general title being, "Do Children Count?" is announced by Georke K. Spoor, president of Essanay. They will be released by General Film service.

Essanay's cycle of matrimonial complications, "Is Marriage Sacred?," has met with tremendous popularity among exhibitors and photoplay patrons, alike. This cycle, however, will be concluded early in April. It is to provide a suitable substitute that "Do Children Count?" will be offered.

The two series will have no connection, other than that the latter will simply develop further the problems of matrimony. "Do Children Count?" will take up the problems arising from the advent of children in the home.

Charles Mortimer Peck, author of the marriage photoplays, has been secured to write the forthcoming series. There will be twelve in all, each one to have a screen time of approximately thirty minutes. Each will be a separate, distinct photodrama in itself, and if the exhibitor desires, can be booked and run apart from the others.

Little Mary V. McAlister, Essanay's celebrated child star, will be featured in each production. This little girl, though only six years old, has won a place in the hearts of hosts of photoplay patrons. She has developed a remarkable dramatic talent which will fit excellently into the roles for which she is cast in "Do Children Count?"

## PROMINENT DIRECTOR FOR McCLURE SERIES

### New Five-Reel Features to Be Staged by Well-Known Producer

Negotiations are now under way between Frederick L. Collins, president of McClure Pictures, and an internationally famous director for the new series of five-reel features to follow "Seven Deadly Sins."

The McClure series department of the Triangle Distributing Corporation, now handling "Seven Deadly Sins," has been placed on a permanent organization basis and it is announced that the new series will be released through Triangle.

"We had planned to make our next series in the coming Summer and release it next Winter," says Mr. Collins, "but after seeing that 'Seven Deadly Sins,' has jammed the B. S. Moss theaters in New York in the worst weather of the Winter and after hearing from the western exhibitors, we have decided to act immediately. In St. Louis and Chicago, theaters which had booked "Seven Deadly Sins" for three-day runs, changed their bookings to solid week engagements after seeing the enormous demand there was for 'Envy,' the first of the series.

"In the face of this endorsement our only decision could be to give the exhibitors another series just as soon as we could get it upon the market in an artistic form in keeping with the standard we have set for McClure Pictures.

"In order to facilitate production we may make the first three features of the new series in California and I shall leave New York for Los Angeles upon March 1 to look over the ground. By the time the first three are completed the weather in New York will be suitable for continuing production in the East.

"Shirley Mason has registered such a hit in "Seven Deadly Sins," that we have signed her to a long-term contract and she will be featured with other stars of the first magnitude. The list of big names in our new series will be even more imposing and of greater box office value than those in 'Seven Deadly Sins.'

"Our advertising campaign will begin as soon as 'Seven Deadly Sins' completes its run and, of course, exhibitors who are showing these, realizing the great drawing power of McClure Pictures and publicity, will be the first ones with whom we will negotiate for our new productions."

## GENERAL FILM OFFERINGS VARIED

### Many Novel Productions to Be on Schedule of Company—"The War" Goes Big

General Film Company was never in better shape to serve its exhibitors and patrons than at present. "The War" general's great series taken at the battlefronts of France by official British Government photographers is having tremendous popularity. Branch exchanges of the company have been swamped with inquiries for them. The picture rights are owned by Official Government Pictures, Inc., and all profits from their showing are being given to needy war relief funds, and to support the American ambulance.

In addition, early in March the two big Kalem series "The American Girl" and "A Daughter of Daring" will commence. The first series features Marin Sais, who astounds her audience by her daring horsemanship. Frederick H. Bechdolt, the famous fiction writer, will write the stories. It is Mr. Bechdolt's first appearance as a scenario writer, and his first episode, "The Black Rider of Tasajara," is a cleverly mysterious plot well developed. The second series features that fair "daughter of daring," Helen Gibson, who has so often risked her pretty neck to give the required thrill to her audience. In "In the Path of Peril," first episode of "A Daughter of Daring," Miss Gibson is called upon to do one of her most thrilling feats. She dashes between the rails at breakneck speed on her motorcycle, to overtake a runaway train and avert a serious wreck. To get from her machine to the train she has to ride it right up on a moving flat car, abandoning her machine to grasp the grips of a freight-car ahead.

In addition to these series, General Film's Vitagraph series of two part dramas featuring Lillian Walker will soon be issued. The first subject will be "Dimples' Baby" and will show Miss Walker to advantage as a young girl whose maternal instinct brings her great happiness.

One other new series which bids fair to become tremendously popular is on General Film's Vitagraph program. This is a series of film versions of stories by that master of all short story writers, O. Henry. "Past One at Rooney's," a story of O. Henry's beloved "Four Million," will be the first subject. It deals with the people and places that he loved above all else—the scenes and characters of New York's lower East Side. The hero is a gangster, his lady-love a street-walker and the scene of their romance is Rooney's dance hall. Could anything be more characteristic of O. Henry?

COLIN CAMPBELL is completing another of the Selig feature productions and the negative is expected by William N. Selig in Chicago in the near future. The latest Selig feature to follow "The Garden of Allah" and "Beware of Strangers," is said to deal with a comprehensive question of almost universal interest.

What are undoubtedly the most remarkable pictures of a volcanic eruption ever taken are shown in the Hearst-Pathe News No. 13.

Kilauea, the famous Hawaiian volcano, is again in eruption and the Hearst-Pathe News camera man, standing on the brink of the crater, took many scenes.


# MAX LINDER'S

FIRST COMEDY
NOW READY

## "MAX COMES ACROSS"

BACKED BY A GIGANTIC NATIONAL ADVERTISING CAMPAIGN

*Read what Aaron J. Jones, president of Jones, Linick & Schaefer Co., says both of the features and the advertising campaign:*

CHICAGO, February 12, 1917.

GEORGE K. SPOOR, President,
Essanay Film Mfg. Co.

*Dear Mr. Spoor:*

We desire heartily to commend the Essanay Co-operative Advertising Plan offered in connection with the MAX LINDER COMEDY FEATURES. As soon as we SATISFIED ourselves on the QUALITY of these subjects, we booked them because of the unusual opportunity for exploitation offered by this unusual plan.

Very truly yours,

AARON J. JONES.

*See this feature at any K.E.S.E. office and ask for particulars on our newspaper advertising campaign. We pay half for you.*

ESSANAY — 1333 Argyle Street, Chicago. — K.E.S.E.

*NOW BOOKING!*

## "THE ROYAL PAUPER"

an appealing human-interest story of a child. Featuring

## FRANCINE LARRIMORE

the young and beautiful Broadway star.
A superb five-reel production of the studios of
THOMAS A. EDISON, Inc.

*BOOK IT NOW!*

Write or wire K.E.S.E. (KLEINE EDISON SELIG ESSANAY) SERVICE

80 Fifth Avenue, New York, and other principal cities

## HENRY KING

PATHE BALBOA STAR

*DIRECTING Little Mary Sunshine Stories*

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon"
Coming—"Twin Kiddies"

## CHESTER BARNETT

LEADING MAN

In Mabel Condon Exchange, Business Representative. 1017 Longacre Bldg., New York City

# STATE RIGHTS NOW SELLING

ON THE BIGGEST AND MOST EXTRAORDINARY STATE RIGHTS PROPOSITION IN THE HISTORY OF MOVING PICTURES.

JULES VERNE'S
20,000 LEAGUES UNDER THE SEA
Produced by the UNIVERSAL FILM MFG. CO.

We haven't anything to tell you in this advertisement except that "20,000 LEAGUES UNDER THE SEA" has smashed every record at the BROADWAY THEATRE in New York City for cash receipts in a given time Over $22,000.00 in two weeks. Broke all records of the STUDEBAKER THEATRE, Chicago, in cash receipts. Took in over $1,300.00 in the city of Portland, Ore., with five big features in competition, proving that "20,000 LEAGUES UNDER THE SEA" has no competition. We believe that the MONEY TAKEN IN constitutes the ONLY argument recognized by showmen. All other arguments are BUNK. Extremely valuable territory still available. For information wire the STATE RIGHTS DEPT. OF THE

**Universal Film Mfg. Company,**
LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE.
CARL LAEMMLE, President
1600 Broadway, NEW YORK CITY

# BEN WILSON
FEATURED STAR—UNIVERSAL
After seeing first 5 Episodes of
"THE VOICE ON THE WIRE"
New York Office ordered 10 more made at once. So we jare off to Honolulu.
Some picture, some trip. Eh, boys? Stuart Paton, director.
Watch for me in "EVEN AS YOU & I," by Lois Weber.
Just finished. A masterpiece.

# NILES WELCH
*LEAD*
Technicolor Motion Picture Co.
JACKSONVILLE, FLA.
Current Release—"One of Many" (Metro).

# ADELE LANE
Address care DRAMATIC MIRROR.

# EDWARD JOSE
ASTRA—PATHE


## NOTABLES SEE "VICAR"
### Photoplay League Endorses Pathe-Thanhouser Film

The Photoplay League, recently formed as a national organization for the encouragement of the higher forms of motion picture art, began actively Feb. 14 its work of recommending pictures which, in the opinion of the league, should receive the support of its members and the public of the United States.

The first photoplay which will reach the screen bearing the hallmark of the league is the "Vicar of Wakefield," produced by Pathe-Thanhouser from Oliver Goldsmith's book. Edwin H. Blashfield, the president of the league, announced early on St. Valentine's Day the "Vicar of Wakefield" recommendation, and in the evening Mrs. Marcus M. Marks, a member of the advisory committee, gave a reception at her home, Ninety-fourth Street and Fifth Avenue, at which the picture was shown. Those present were: Mr. and Mrs Reginald Pelham Bolton, Mr. and Mrs. Isaac N. Seligman, Mr. and Mrs. Cornelius Vanderbilt, Mr. and Mrs. Waldo G. Morse, Mrs. Philip Lydig, Charles Dana Gibson, Justice Edward J. Gavegan and Mrs. Gavegan, Professor Henry Fairfield Osborn and Mrs. Osborn, E. H. Sothern, Miss Julia Marlowe (Mrs. Sothern) Adolph Lewisohn, Mr. and Mrs. Frederick Warde, Evart Jansen Wendell, Mrs. Simeon Ford, Anne Morgan, Helen Varick Boswell, Dr. Robert Erskine Ely, Helen Duey, Mr. and Mrs. Cabot Ward, John Hays Hammond, Dr. and Mrs. Simon Baruch, William Church Osborn, and Mr. and Mrs. Cleveland Dodge.

Frederick Warde, who has the chief part in the picture, told the other guests interesting stories of the "locations" and other unusual features of the play, which when it goes forth to the public will bear the legend: "This Picture is Recommended by the Photoplay League."

## ADDRESSES UTICA CLUB

Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs, under the auspices of the National Committee on Films for Young People, affiliated with the National Board of Review, on Feb. 8 addressed a meeting of various organizations including several women's clubs at Utica, N. Y. The total number of organizations represented was twenty. They had been invited to send official representatives. In addition, many suffragists, who were having a dinner at the club-house the same night, came in, and the total number present was about 300. The audience included a few motion picture exhibitors, who afterward invited Miss Peck to visit their theaters and talk between the acts. A resolution was passed unanimously to form a committee to consider practical steps to organize a "Better Films Committee," start young people's programs of selected films and affiliate with the National Committee on Films for Young People. On Feb. 12 Miss Peck addressed the Federation of Women's Clubs at Charleston, W. Va., on "The Better Films Movement."

# ACTIVITIES IN MOTION PICTURE THEATERS
## Woman's and Teacher's Clubs of Omaha Select Muse Theater for Children's Shows—Other News

After a complete survey of the film houses in their community the Woman's and Teacher's Clubs of Omaha, Neb., selected the Muse, a Paramount Theater, as the most acceptable for them to suggest for children's performances.

The clubs launched a splendid campaign for the special Children's Matinees and upon the event of the second performance R. D. Shirley, manager of the theater, wired the Paramount Exchange in Kansas City, saying:

Put on my second children's performance to-day—packed the house, 911 children and everyone pleased with "The Prince and the Pauper." The Woman's Club is boosting the thing in good shape and think each performance will increase—but that is impossible as I did capacity business this morning, unless I give two shows.

In an article contained in one of the Omaha daily papers, the event was recorded to the effect that, "The kiddies picture program at the Muse Theater gave the traffic officers in that section a lot of work as they were lined up for a block and traffic was suspended quite a while.

"The occasion was the second of a series of Saturday morning programs for children, given under the approval of the Educational Committee of the Woman's Club. Sitting two in a seat the boys and girls demonstrated that the idea of the morning program for children is the biggest thing that has happened in the movie business in Omaha. Parents who have attended the programs have been as much interested as the little folks."

Children's programs are being conducted in more than one thousand Paramount Theaters each week throughout the country, all of which have proven exceptional successes. All Paramount Exchanges are arranging special programs for these events.

T. J. Stinson, an enthusiastic Paramount exhibitor in Spearville, Kansas, has begun the erection of a thoroughly modern and absolutely up-to-date theater on Main Street in that city.

The new theater will be 25 feet wide and 90 feet deep with a seating capacity of 500. Nothing will be included in the make-up of the playhouse that is not the latest idea on playhouse construction.

C. E. Oelrich, manager of the Mikado Theater of McPherson, Kansas, home of Paramount Pictures, by careful presentation and a well directed publicity campaign has so enlarged and extended his patronage that he has found it necessary to also enlarge his theater and is adding 200 seats by installing a balcony.

The fact of the matter is that the entire house will be remodeled and every modern improvement in photoplay construction will be installed.

Prof. Raymond H. Heine, Principal of the Normal Training public school of Topeka, Kansas, has begun a series of Saturday morning matinees, especially for children at the Orpheum Theater and for his program has picked all Paramount releases including not only the five-reel features but the Paramount Burton Holmes Travel Pictures and the Paramount-Bray Cartoons.

The rising generation of Newburgh, N. Y. turned out en masse, 1,500 strong, to attend the second of the special Saturday morning Children's performance being held every Saturday at the Academy of Music, this city, under the auspices of the Equal Franchise League and under the direction of F. M. Taylor, lessee and manager of the house.

A group of young business men in Galena, Kansas, recently decided that they wanted to improve the class of photoplay programs in their city and set about organizing a company, comprising Arthur Davis, Bert Halesstraw, William Brown and L. D. Olliliant. They recently opened the Gem Theater at Seventh and Main Streets, using the Paramount program and from the first day they have met with exceptional success. The initial performance at the theater was that of Mary Pickford in the seven part, Famous Players production of "Poor Little Peppina."

Bad luck seems to be on the trail of Jos. Foster, Brooklyn exhibitor and "good fellow—extraordinaire." About two weeks ago his automobile was struck by a taxi and completely overturned. In this accident he suffered some internal injuries and a sprained hand. He had just about recovered from this when on last Monday morning, February 5, he discovered that the safe in the office of the Globe Theater, in Brooklyn, one of his houses, had been blown and the entire week's receipts of the house, totalling way over a thousand dollars, and many pieces of jewelry which had been in the Foster family for a long time and which Mr. Foster valued very highly, stolen. Mr. Foster operates three houses in Brooklyn, the Globe, the Central and the Sumner, running Paramount Pictures.

## BALBOA STUDIOS BUSY
### New Four-Reel Features Will Keep Four Companies Going

To fulfill the contract which Horkheimer Brothers have just closed with the General Film Company for fifty-two four-reel feature photoplays, it will be necessary to keep four companies going. One feature is to be released a week, beginning next month. These pictures are being produced by some of the best known directors in the film world. Bertram Bracken has just returned to the Horkheimer fold again, after a season in the East where he directed Theda Bara and other notable Fox stars. Edgar Jones, late of the Metro forces, is another director who has been enlisted by the Long Beach studio. The two other companies are in charge of Harry Harvey and William Bertram. The productions are to be of the highest dramatic quality. Some of the foremost screen players of the newer generation have been engaged for them. Among the women are Kathleen Kirkham, Vola Vale, Winnifred Greenwood, Louise Sothern, Margaret Landis, Gloria Payton, Ethel Ritchie, Mignon LeBrun. Male leads will be taken by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, R. Henry Grey, Lewis King and James Warner.

The plays will all be screen versions of the strongest stories appearing recently in such magazines as *Ainslee's*, the *People's*, the *Popular* and other Street and Smith publications. The scenarios are being made by such experienced technicians as Captain Leslie T. Peacocke, Dan F. Whitcomb, Douglas Bronston, and other Horkheimer staff writers under the direction of Will M. Ritchey.

## LEASE LARSON THEATER

FREMONT, NEB. (*Special*).—Wall Bros., owners and operators of Wall Theater, have leased the Larson Theater, which has been closed for some time, and will equip it for big feature films such as "The Birth of a Nation," "Intolerance," "The Crisis," "The Garden of Allah," "The Daughter of the Gods," etc. Vaudeville and legitimate drama will also be shown.

C. B. NICODEMUS.

## NEW ENID BENNETT PICTURE

"One of the most delightful stories that have been attempted at the Ince studios in months," is the verdict of those who have read the scenario and looked on at the rehearsal scenes of the new starring vehicle that C. Gardner Sullivan has written for Enid Bennett's third appearance on the Triangle program under Ince auspices.

Miss Bennett will take the part of a little daughter of the rich.

## MAE MARSH'S ELUSIVE FACE AMAZES DIRECTOR
### Goldwyn Star Given Rest to Recover "Personality"

Director Ralph W. Ince is now quite willing to believe that Mae Marsh, his famous Goldwyn star, who is now being screened in her first picture under her new management, is "the girl of a thousand faces."

But for two days this week Ince was able to discover only 999 of them. One face vanished, and as a result Mae Marsh had a two-day vacation until the elusive face was captured and brought back before the camera.

The other morning while the entire group of players required in a scene were enacting their roles in this Irvin S. Cobb story, the laboratory manager excitedly brought all work to an abrupt halt. And he brought the reason for his interruption along with him. He had in his hand about several hundred feet of film, and Director Ince quickly sought the studio projection room to see what disaster had befallen him.

Imagine his amazement when he discovered that his heroine of the celluloid was not his heroine at all. There was Mae Marsh going through her role and the clothes she wore were those required in the story, but the girl in the clothes was entirely changed.

One of Mae Marsh's many screen personalities had crept upon her unawares and usurped the place of the character she had assumed to meet the requirements of Mr. Cobb's story. And, try as hard as she could, this vanished personality refused to come out of hiding.

Director Ince decided that it might be well to switch his work to other scenes in which his lovely little star did not appear, and two days later Mae Marsh telephoned early in the morning:

"I've caught it."

An hour later the thousandth face was back at work before the camera and helping pay royalties to Mr. Brulatour.

## UTAH SCREEN CLUB STARTED

SALT LAKE CITY, UTAH (*Special*).—The Utah Screen Club, was organized recently at a meeting of motion picture and film companies recently at the Commercial club. Louis Marcus of the Notable Feature Film Company was made president, with H. E. Ellison, manager of the American theater, first vice-president; Ben Ketchum of the Wilkes theater secretary and M. H. Hanauer of the Broadway theater, treasurer. Directors named were George Mayne of the Universal Film Company, Frank R. Newman, of Pantages theater, and Joseph Roden of the Fox Film Company. Decision to incorporate under the laws of this State was also reached at the meeting.

WHEN the members of the Cormorants Club entered the Cafe Nemo they found the Truculent Poet holding forth with Pete Schmid who had dropped in for a mug of ginger ale. The husky Artcraft purveyor of publicity bellowed a welcome which would have done credit to the leathern-lunged Bull of Bashan, presented his hand and greeted each of the newcomers with a grip which made them wince:

"Mates," began the Poet, "Pete here's been handin' me a yarn about Mary Pickford and her pets—"

"Again!" The Gentle Critic lifted his eyebrows, but the Poet shook his head.

"This is a new one. You know, Mary's gone out to Sunny California. Well, of course she wanted the menagerie sent along, and there's where the trouble starts. Pete'll tell you all about it."

"Bust ahead," said the Man in the Corner.

"Why, there ain't much to tell," said the big fellow in his heavy voice, "it's all right, I guess, now. But believe me, bo and brother, it was some merry little circus at first. We had to have a new tub for Hulda, the duck, a special cage for McTavish, the truculent parrot—who lost his Scotch accent recently—'Sneeze,' the white rat, has a coop built to keep out his hereditary enemy, Fritz, the black cat. Then there are a couple of mutts Mary picked up somewhere, called Jack and Jill, that had to be taken care of."

"They ought to have sent the noted veterinarian, George Pardy, along to take charge of the zoo," said the Orator.

"That isn't all," went on Mr. Schmid. "There's Adam, the pet camel, in 'Less Than the Dust.' He couldn't go—and he's raising a rumpus at Fort Lee that's caused all kinds of trouble. He's lost his taste for Star tobacco and the only thing that'll keep him quiet is to sing to him—'A Son of the Desert Am I' is his favorite. I've been singing till my throat is raw."

* * *

"Camels is silly beasts," remarked the Poet, reflectively. "I remember when I was in the Sahara, I had a pet camel that followed me about like a dog."

"You've never been in the Sahara," declared the Orator.

"How do you know? Anyway, I wrote a verse about the beasts—here it is:

'A camel may not be so handsome to look at
His gait may be lumbering too;
He may be all humpy and lumpy and bumpy—
Tobacco sometimes he may chew,
His legs may be crooked; his temper uncertain—
He will snap at you quick as a wink;
But there's one thing he can do—that's something you can't do—
He can go for nine days without drink.'"

* * *

"Speaking of animals," remarked the Critic, "Selznick's press representative tells me that Clara Kimball Young has finally completed furnishing her new apartment and has a dog to match each room. There's a Siberian wolfhound for the Russian room; a Chow for the Chinese chamber; a toy poodle for the Louis the Quince bedroom and a Boston Bull terrier for the modern music room. Also she has a costume for every apartment. That's going some, don't you think?"

The Poet shook his head. "That's nothin'," he asserted with scorn. "When the old scow *Pardy* was in her prime I had the cabins decorated in the style of every foreign land I'd visited in my travels an' I had an animal from each country to go with it. There was the Irish room, an' there I had an Irish terrier; there was the Spanish room, where I had a bull; the Jersey room, which was full of mosquitoes—"

"Say, for heaven's sake, stop, will you?" cried the Man in the Corner. "It's getting so nobody can tell anything but you've got to rig up a lie to top it off with."

"Lie? Me?" The poet was intensely injured. "I never told a lie in my life."

"I hear from the coast," said the Man in the Corner, "that, between Wallace Reid and Sessue Hayakawa, there's no peace around the Lasky studios any more. You see Sessue went to Honolulu to film some scenes for the 'Bottle Imp' and learned to play the ukulele. His dressing room is next to Reid's and that heroic young gentleman is said to be the greatest musician in the world, bar none—only he hasn't been recognized. They say that the combined sound coming from those two rooms is so bad that they've named the building 'the pest house.'"

The Truculent Poet nodded: "Nothin'," he said firmly, "is worse nor bad music. Good music—yes; it it nothin' short of heavenly; but bad—let me tell you. Once I had a crew aboard the *Pardy* that was A No. 1, except that the first mate played a mouth organ. An' he played it somethin' dreadful. Furthermore, he played it at all kinds of odd times—such as the middle of the dog watch or any old occasion when the fit took him. He occupied the cabin for'ard with me, an' I begun to get tired of it. Thinks I—I'll sing, maybe that'll stop him.

"I started in one night while he was playin', singing to beat the band. He stopped an' listened like a man in a dream. Finally he came over and wrung my hand with tears in his eyes an' says, says he: 'Cap'n, I thought I was some musician, but you lay all over my poor attempts. It makes me think of home an' mother. Won't you please sing it all over again?' What could I do after an appeal like that? I sung all the songs I ever knew, an' to make matters wuss he kept me at it, night after night, what with his flatterin' and wheedlin' —till I began to get pale from loss of sleep an' the crew wanted to know if I couldn't take somthin' for my pain. Two weeks it went on, me singin' my head off an' finally I says: 'Pete,' says I, (I forgot to tell you my mate's name was Pete Milne), 'Pete, you've got to lay off on this—my pipes is gettin' rusty from overuse.'

"'Please, Cap'n,' he begged, 'don't stop —I dunno how I can stand it—an' as for the crew, I'm 'feered they'll mutiny if you don't continue to warble. Fritz Tidden was sayin' to me on'y yestiddy that it made him think of his pet dachshound what died. An' Barremore declares it reminds him of the old clothesmen back to York.'

"But I was obdurate. I refused point-blank to sing any more. Then says Pete: 'Arright—on you own head be it: I'll have to play my mouth organ agin'. An' he did, an' I never had the nerve to stop him, seein' how I'd been hornswaggled."

* * *

"There's been a power o' feeds goin' on, lately," continued the Poet. "There was Ed O'Donnell of Arrow doin' the handsome down to the Astor, and Arthur James givin' a grubfest at the Claridge—honest, my lunch-hooks is gettin' lame from overuse. I got a suggestion: that every time a picture is to be shown, the company gives a feed first. Now, here's my pal, Pete Schmid—I know he'll be strong for somethin' of the kind—"

There was a sudden crash as the frail chair, upon which the heavyweight had been sitting, collapsed beneath him as he made a sudden move:

"Genta," said he, as he picked himself up from amongst the wreckage. "I guess it's about time for me to be toddlin' along. It's gettin' late an' I've been told not to keep late hours. Also I'm not eatin' much these days, seeing as I'm getting too heavy —the doctor tells me I'm about fifty pounds over-weight now. I'm sorry I can't take part in this scheme you're cookin' up, but I don't even dare to go near a hash house —I live on bread and water, and not much bread. This here ginger pop's the first strong drink I've tackled in a month—and I can feel myself growin' heavier every minute. So, I'll bid you all good night."

He bowed and squeezed through the narrow doorway, leaving the members of the Cormorants Club looking at one another askance.

## NUMEROUS SELZNICK FEATURES COMING

### Open Market Films at Rate of Two a Month in February, March and April

"The Eternal Sin," starring Florence Reed, and directed by Herbert Brenon, who came from a sick bed to complete the picture, will be released by Selznick in March.

Meanwhile, the other three Selznick-Pictures stars are rapidly completing their new productions.

Clara Kimball Young, under the direction of Albert Capellani, has virtually finished her fourth Selznick offering, the adaptation of Eugene Walter's potent drama, "The Easiest Way." Her third picture under the Selznick banner, "The Price She Paid," founded on the novel of the same name by the illustrious David Graham Phillips, has been cut and assembled by its director, Charles Giblyn, and is now ready for release.

The Norma Talmadge company, under the direction of Julius Steger, is in the South filming the exteriors of her next Selznick production. The title of this picture is being withheld temporarily.

Robert Warwick, whose first appearance as a Selznick-Picture star was made in all the Marcus Loew houses this week in the adaptation of "The Argyle Case," is progressing famously under the direction of Leonce Perret in the production of E. Phillips Oppenheim's unusual and stirring novel, "The Court of St. Simon."

With "The Argyle Case" and "The Price She Paid" as February releases; "The Eternal Sin" and "The Easiest Way" for March and the new Talmadge and Robert Warwick productions for April, Mr. Selznick feels that the first six months' output of Selznick-Pictures on the open market will firmly establish the triumphant success of his policy, both with the exhibitor at large and the picture-going public


TRIANGLE

RELEASES FOR WEEK OF MARCH 4TH

FINE ARTS
Constance Talmadge
in
"Betsy's Burglar"
is a little "dovey," who dreams of princes and royal people. A grocer's boy who is a correspondence school detective dreams too, and in their conjuring up of adventure and riches and princely men and women, they stumble upon a mystery that takes them through all sorts of thrilling situations and—
Betsy is not a "dovey" at all.
There are five reels of mirth and tenderness and mystery, and breath-taking thrills.
and
A Triangle Komedy
"Her Cave Man"

INCE-KAY BEE
Dorothy Dalton
as Ellen Holton in
"Back of the Man"
is a woman such as all men hope to win.
This is the story of a country boy who wins success in the mazes of a big city, who is torn between love of woman and love of power.
He is drawn into the meshes of plot and intrigue and then—
Ellen Holton steps forward with all the sacrifice and love that only woman can give.
A play of thunderous action, thrilling, appealing.
and
A Triangle Komedy
"A Film Exposure"

MACK SENNETT-KEYSTONE
Ora Carew
in
"Her Circus Knight"
has a play from the master fun-maker that adds just one more to the list of the *Funniest Plays in the World.*
Every Mack Sennett-Keystone is better than its predecessor. Each one is veritable kaleidoscope of thrills and shrieking comedy.
They are released independently and—
Can Any Exhibitor Afford To Be Without Them?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Jolly Della Pringle
*COMEDIENNE*
Working for the biggest Comedy Co. in the world—Keystone-Triangle *one and two reelers.*
Late Releases
"THE REJECTED BRIDEGROOM" and "THE TITLE BUYER"
"P. S."—I am "not bald-headed."

BURTON KING
DIRECTING
MME. PETROVA

GAIL KANE
American Film Co. Santa Barbara, Cal.

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AND LANTERN WEEKLY
*The Original and Leading Journal of the Trade*
240 pages Specimen Free 13,000 copies weekly
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# NATIONAL ASSOCIATION ACTIVITIES

## ORGANIZING ADVISORY BOARD ON COAST

### Prominent Film Men in California—P. A. Powers to Take Active Charge of Work

P. A. Powers, treasurer of the Universal Film Manufacturing Company, left last Monday for California where he will take active charge of the organization of a Pacific Coast Advisory Committee of the National Association of the Motion Picture Industry.

Donald J. Bell, president of the Bell and Howell Company of Chicago, has been at the Coast for some time, awaiting Mr. Powers' arrival.

Adolph Zukor, president of the Famous Players-Lasky Corporation, is on a tour of the country and will join Mr. Powers and Mr. Bell in Los Angeles shortly.

The work to be done will include the [illegible] into a great advisory committee of the big producers of the Coast as well as the prosperous exchange managers and exhibitors. The first of the advisory committees was organized last fall in Chicago and Minneapolis followed suit some weeks ago. Mr. Howell is an active member of the Chicago committee and understands its activities and possibilities.

The Coast has been thoroughly stirred up through the activities of Judge J. P. Tugwell of Los Angeles, who is a member of the Board of Directors of the National Association. He has the ground in excellent shape and the visit of these big men, one from the producing, one from the exhibitor and one from the supply end of the business, is expected to bring results at once.

The Coast is particularly important as a location for an advisory committee, as the National Association needs to keep in touch with the West more completely than is possible without some such body to handle the situation and keep the Association informed of just exactly what is going on and how it affects the country at large.

Other advisory committees will be formed and probably Boston will be the next center in which the matter of organization will be taken up.

### NO LET-UP IN CAMPAIGN

There is no let-up in the campaign throughout New York state for signatures to the petition against the closing of motion picture theaters on Sunday. The National Association of the Motion Picture Industry is receiving petitions every day from all over the state, and the total of signatures is mounting up steadily.

One of the signs of the times last week was the enlistment of the Marcus Loew theatres in the movement, and petitions with thousands of names are coming in from the long list of big theaters controlled by Mr. Loew. These Loew petitions include thousands from every section of greater New York from the New York theater in the heart of the "rialto" of Broadway to the big neighborhood theaters where the real "motion picture fans," congregate in the Bronx and in Brooklyn.

### SECOND FIRE BULLETIN

The second of the Fire Prevention Bulletins of the National Association of the Motion Picture Industry is about completed and will be issued within a few days. This new bulletin will be addressed to the men and women who actually handle the films in studios, exchanges and theaters and is the natural follow-up of the first bulletin. This was addressed primarily to the managers of all places where film is stored or used, telling them not only what precautions to take but exactly why they should be taken.

Copies of the new bulletin will be distributed broadly, but the National Association, 806 Times Building, New York, will be glad to receive requests for as many copies as can be used by studios, exchanges and exhibitors. These copies will be mailed as soon as the bulletin is off the press.

### ONE "LUKE" COMEDY MONTHLY

Two-reel "Lonesome Luke" comedies beginning March 18, to keep pace with the rapid advancement of the program is the promise made to the exhibitors of the country, in response to requests from them, in the statement that J. A. Berst, vice-president and general manager of Pathe, has signed a new long-time contract with the Rolin Film Company, by the terms of which the entire output of the West Coast laugh factory will be released through the big distributing company.

It is now learned for the first time that these new pictures will be released at the rate of one a month. This is to insure time to perfect each one. Increased quality is Pathe's aim all along the line, as can be seen in the company's recent pictures.

The enthusiasm with which the announcement of two-reel "Lukes" is received by exhibitors, is seen in the hundreds of letters and telegrams received by the Pathe Company from men who know the definite box-office value of these pictures.

### "NANTAS" TO BE SCREENED

Madam Blaché, the producer of those Art Dramas which are released by the U. S. Amusement Corporation, is at work at the present time scenarioizing "Nantas," the celebrated novel written by Emile Zola, the eminent French writer. Although the book has been translated into English, as well as into almost every other modern language, Madam Blaché is basing her screen version on the original French version. Being a countrywoman of Zola's she is particularly well adapted to catch the spirit of the work, and transpose it most effectively to the screen.

## PHOTOPLAY FEATURES ON THE MARKET

**Paramount Program**

**Famous Players**

| Date | Title | Star |
|---|---|---|
| Feb. 19 | The Fortunes of Fifi—Drama | Marguerite Clark |
| Mar. 12 | Sapho—Drama | Pauline Frederick |
| Mar. 19 | The Dummy—Drama | Jack Pickford |
| | **LASKY** | |
| Jan. 25 | The Golden Fetter—Drama | Wallace Reid and Anita King |
| Feb. 1 | A Mormon Maid—Drama | Mae Murray |
| Feb. 6 | Back to His Kind—Drama | Sessue Hayakawa |
| Feb. 12 | The Black Wolf—Drama | Lon Tellegen |
| Feb. 22 | The American Consul—Drama | Theodore Roberts |
| Feb. 26 | Winning of Sally Temple—Drama | Fannie Ward |
| Mar. 1 | Those Without Sin—Drama | Blanche Sweet |
| Mar. 5 | Castles for Two—Drama | Marie Doro |
| Mar. 15 | The Prison Without Walls—Drama | Wallace Reid and Myrtle Stedman |
| | **MOROSCO** | |
| Jan. 11 | The Happiness of Three Women—Drama | House Peters, Myrtle Stedman |
| Jan. 29 | His Sweetheart—Drama | George Beban |
| Mar. 8 | Out of the Wreck—Drama | Kathlyn Williams |
| | **PALLAS** | |
| Feb. 1 | The Wax Model—Drama | Vivian Martin |
| Feb. 8 | Her Own People—Drama | Lenore Ulrich |
| Mar. 22 | The Spirit of Romance—Drama | Vivian Martin |
| | **PATHE GOLD ROOSTER FEATURES** | |
| | **Thanhouser** | |
| Jan. 7 | Her New York—Drama | Gladys Hulette |
| Jan. 21 | The Image Maker of Thebes—Drama | Valkyrien |
| Feb. 4 | A Modern Monte Cristo—Drama | Vincent Serrano, Thomas A. Curran, Helen Badgley, Boyd Marshall |
| Mar. 4 | Her Beloved Enemy—Drama | Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings |
| | **Arrow** | |
| Feb. 25 | Crime and Punishment—Drama | Derwent Hall Caine and Marguerite Courtat |
| | **Astra** | |
| Jan. 14 | Kick In—Drama | William Courtenay, Mollie King, Robert Clugston, and Sumana Wilis |
| Feb. 18 | Her Life and His—Drama | Florence La Badie |
| | **Balboa** | |
| Jan. 28 | Twin Kiddies—Drama | Baby Marie Osborne, Henry King, Daniel Gilfeather, Henry Grey, and Loretta Beecker. |
| Feb. 11 | Sold at Auction—Drama | William Conklin, Lois Meredith, Marguerite Nichols, Frank Mayo |
| | **Popular** | |
| Mar. 11 | The Empress—Drama | Holbrook Blinn, Doris Kenyon |
| | **Greater VITAGRAPH V. L. S. E., INC.** | |
| Feb. 5 | Money Magic—Drama | Edith Story, Antonio Moreno and William Duncan |
| Feb. 12 | The Courage of Silence—Drama | Alice Joyce and Harry Morey |
| Feb. 19 | Kitty Mackay—Drama | Catherine Chisholm Cushing |
| Feb. 26 | Arsene Lupin—Drama | Earle Williams |
| Mar. 5 | Intrigue—Drama | Peggy Hyland, Marc MacDermott and Bobby Connelly |
| Mar. 12 | The More Excellent Way—Drama | Anita Stewart |
| Mar. 19 | Aladdin from Broadway—Drama | Edith Storey and Antonio Moreno |
| Mar. 26 | The Heart of Sonia—Drama | Alice Joyce and Harry Morey |
| | **UNIVERSAL RED FEATHER** | |
| Jan. 15 | The Double Room Mystery—Drama | Hayward Mack and Edward Hearn |
| Jan. 22 | Heart Strings—Drama | Allen Holubar and Maud George |
| Jan. 29 | Love Aflame—Drama | Ruth Stonehouse and Jack Mulhall |
| Feb. 5 | The Scarlet Crystal—Drama | Herbert Rawlinson, Betty Shade, and Dorothy Davenport |
| Feb. 12 | The Terror—Drama | Jack Mulhall |
| Feb. 19 | The War of Tongs—Drama | Chinese Cast |
| | **MUTUAL—AMERICAN** | |
| Jan. 15 | Beloved Rogues—Comedy | Kolb & Dill |
| Jan. 22 | The Gentle Intruder—Drama | Mary Minter |
| Jan. 29 | Pardners—Drama | Charlotte Walker |
| Feb. 5 | Where Love Is—Drama | Ann Murdoch |
| Feb. 12 | Damaged Goods—Drama | Richard Bennett |
| Feb. 26 | The Greater Woman—Drama | Marjorie Rambeau |
| | **TRIANGLE** | |
| | **Fine Arts** | |
| Jan. 14 | The Little Yank—Drama | Dorothy Gish |
| Jan. 21 | Nina, the Flower Girl—Drama | Bessie Love |
| Jan. 28 | The Americano—Com.-Drama | Douglas Fairbanks |
| Feb. 4 | Jim Bludso—Drama | Lucas |
| Feb. 11 | The Girl of the Timber Claims—Drama | Constance Talmadge |
| Feb. 18 | The Bad Boy—Drama | Harron |
| Feb. 25 | Stage Struck—Drama | Lillian Gish |
| | **Kay-Bee** | |
| Jan. 21 | The Iced Ballet—Drama | William Desmond |
| Jan. 28 | Chicken Casey—Com.-Drama | Dalton |
| Feb. 4 | The Crab—Drama | Thelma Salter-Keenan |
| | **Ince** | |
| Feb. 11 | The Gun Fighter—Drama | William S. Hart |
| Feb. 18 | A Princess of the Dark—Drama | Enid Bennett |
| Feb. 25 | The Last of the Ingrams—Drama | William Desmond |
| | **BRADY—WORLD** | |
| Jan. 29 | Tillie Wakes Up—Comedy | Marie Dressler |
| Feb. 5 | A Hungry Heart—Drama | Alice Brady |
| Feb. 12 | The Red Woman—Drama | Gail Kane |
| Feb. 19 | A Square Deal—Drama | Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche |
| Feb. 26 | The Family Honor—Drama | June Elvidge and Robert Warwick |
| Mar. 5 | The Web of Desire—Drama | Ethel Clayton and Rockliffe Fellows |
| Mar. 12 | Fascinating Olga—Drama | Alice Brady |
| Mar. 19 | The Social Leper—Drama | Carlyle Blackwell, June Elvidge |
| Mar. 26 | The Family Honor—Drama | Robert Warwick and June Elvidge |
| | **BLUEBIRD** | |
| Feb. 5 | The Mysterious Mrs. M.—Drama | Harrison Ford, Mary MacLaren |
| Feb. 12 | The Reward of the Faithless—Drama | Wedgewood Nowell, Betty Schade |
| Feb. 19 | The Man Who Took a Chance—Drama | Franklyn Farnum, Agnes Vernon |
| Feb. 26 | The Saintly Sinner—Drama | Ruth Stonehouse |
| Mar. 5 | The Boy Girl—Drama | Violet Mersereau |
| Mar. 12 | Mutiny—Drama | Myrtle Gonzales, Val Paul and George Hernandes |
| Mar. 19 | Polly Redhead—Drama | Ella Hall |
| Mar. 26 | The Gift Girl—Drama | Rupert Julian, Louise Lovely |
| | **METRO Pictures** | |
| | **Rolfe** | |
| Jan. 15 | The White Raven—Drama | Ethel Barrymore |
| Mar. 5 | The Belle of the Season—Drama | Emmy Wehlen |
| Mar. 12 | The Beautiful Lie—Drama | Frances Wilson |
| | **Arthur James** | |
| Feb. 12 | One of Many—Drama | Frances Nelson |
| | **Yorke** | |
| Feb. 19 | The Promise—Drama | Harold Lockwood and May Allison |
| Mar. 19 | The Hidden Children—Drama | Harold Lockwood and May Allison |
| | **Columbia** | |
| Jan. 22 | Threads of Fate—Drama | Viola Dana |
| Feb. 5 | The End of the Tour—Drama | Lionel Barrymore |
| | **Popular** | |
| Jan. 29 | Bridges Burned—Drama | Mme. Petrova |
| Feb. 26 | The Secret of Eve—Drama | Mme. Petrova |
| | **K. E. S. E. SERVICE** | |
| | **EDISON** | |
| Feb. 19 | The Royal Pauper—Drama | Francine Larrimore |
| | **SELIG** | |
| Jan. 22 | Princess of Patches—Drama | Vivian Reed and Charles Le Moyne |
| Feb. 12 | The Heart of Texas Ryan—Drama | Bessie Eyton, George Faucett |
| Mar. 12 | Little Lost Sister—Drama | |
| | **Essanay** | |
| Jan. 15 | Little Shoes—Drama | Henry B. Walthall |
| Feb. 5 | Skinner's Dress Suit—Drama | Bryant Washburn |
| Mar. 5 | The Truffers—Drama | Nell Craig |
| Mar. 19 | Burning the Candle—Drama | Henry B. Walthall, Mary Charleson |
| | **ART DRAMAS, INCORPORATED** | |
| | **APOLLO** | |
| Jan. 18 | God of Little Children—Drama | Alma Hanlon |
| Feb. 1 | Rosie O'Grady—Drama | Viola Dana |
| Feb. 22 | Pride and the Devil—Drama | Alma Hanlon |
| | **VAN DYKE** | |
| Jan. 25 | Her Good Name—Drama | Jean Sothern |
| | **WILLIAM SHERRILL** | |
| Feb. 8 | The Accomplice—Drama | Jack Sherrill and Dorothy Bernard |
| | **ERBOGRAPH** | |
| Feb. 15 | The Moral Code—Drama | Anna Q. Nilsson and Walter Hitchcock |
| | **FOX FILM CORPORATION** | |
| Feb. 5 | The New York Peacock—Drama | Valeska Suratt |
| Feb. 6 | The Honor System—Drama | Milton Sills |
| Feb. 12 | The Scarlet Letter—Drama | Stuart Holmes |
| Feb. 19 | The Child of the Wilds—Drama | June Caprice |
| Feb. 19 | The Tiger Woman—Drama | Theda Bara |
| Mar. 12 | North of Fifty-three | Dustin Farnum |
| | **SELENICK** | |
| Feb. | Panthea—Drama | Norma Talmadge |
| Feb. | The Argyle Case—Drama | Robert Warwick |
| Feb. | The Eternal Sin—Drama | Florence Reed |
| Feb. | The Price She Paid—Drama | Clara Kimball Young |
| | **SPECIAL AND STATE RIGHT FEATURES** | |
| | **FROHMAN** | |
| Nov. | The Witching Hour—Drama | C. Aubrey Smith |
| | **ARTCRAFT** | |
| Mar. 5 | A Poor Little Rich Girl—Drama | Mary Pickford |
| Apr. 2 | Broadway Jones—Com. Drama | George M. Cohan |
| | **UNITY SALES CORPORATION** | |
| Dec. 15 | Humanizing Mr. Winsby—Drama | |
| Jan. 15 | Glory—Drama | |
| | **SERIALS or Series** | |
| Jan. 14 | Patria—Pathe | |
| Jan. 24 | Girl from 'Frisco, "The Dominion of Fernandes"—Kalem | |
| Jan. | Grant, Police Reporter, "Winged Diamonds"—Kalem | |
| Feb. 26 | Pearl of the Army, "Modern Buccaneers"—Pathe | |
| Feb. 26 | The Seven Deadly Sins—"Passion"—McClure | |
| Feb. 26 | The Great Secret, "A Clue From the Klondike"—Metro | |

## DATE DEFINITELY SET FOR NEW SERIAL

### Astra-Pathe's Thrilling Story to Be Released March 18—"Mystery of Double Cross" Is Title

March 18 has been definitely settled upon as the release date for the new Pathe serial, produced by Astra, and entitled "The Mystery of the Double Cross." Mystery is an inherent part of the story and therefore, it is believed, cannot fail to stimulate a cumulative interest, which will make any one who has seen the early episodes anxious to see them all. It is said that "The Masked Stranger" in this serial is the best mystery character ever seen on stage or screen. The picture is described as "the first feature-serial."

For some time there have been rumors in the trade that the serial will prove a "knockout." J. A. Berst, vice-president and General manager of Pathe, it is reported, considers it "different" and therefore better than any mystery serial that has preceded it.

Mollie King is the heroine and she is supported by a cast of unusual excellence. William Parke is the man under whose direction the serial is produced by the Astra Film Corporation at the Pathe studio in Jersey City. It is a photodramatization by Bertram Millhauser of Gilson Willets' original story. The words "Double Cross" are not used in a slang sense. The sign of one cross super-imposed on another is the well of mystery from which flows a steady stream of thrills.

## FIVE-REEL FEATURES FOR TWO STARS

### Bushman and Bayne to Be Seen in New Pictures on Metro Program

Having virtually finished work on "The Great Secret," Metro's serial, Francis X. Bushman and Beverly Bayne, under direction of William Christy Cabanne, will begin work shortly on a series of five-reel features.

Five plays already have been chosen for this series. They will be of a type especially suited to the unusual talents of Mr. Bushman. It was after many months of patient effort that the five plays were chosen. They were selected as the result of conferences between President Richard A. Rowland of Metro Pictures Corporation, Mr. Bushman, Miss Bayne and Director Cabanne.

## THE DIAMOND INVADED BY MAGNATES OF FILMS

### Hiram Abrams and Others Purchase Portland, Me., Team

The diamond has been invaded by the film magnets. The breach in the first line trenches was made when the Portland (Eastern League) baseball team was purchased last week, by Hiram Abrams, president of the Paramount Pictures Corporation. Arch Selwyn, the well-known theatrical producer, and Stanley Mastbaum, of Philadelphia, whose motion picture holdings in the Quaker City and New York, are legion.

Mr. Abrams, who is president of the newly formed club, declares that he is going to tour with his new club in the summer and the chances are that he will be flanked by movie cameras. At any rate he states that before he gets through with it, the Portland team will be the Paramount team of New England.

Portland wins the pennant if these three men have anything to say in the matter. Orders have already been issued to get the players necessary, wherever they may be, to bring home the "rag" at the end of the season. Ball players of the first water are after jobs on this team, for they know that it is going to be a "regular" and that they can look for the sort of treatment that they never heard of before, but only read about being handed out in the motion picture industry.

Mr. Abrams is a motion picture man, and has been instrumental in making stars in the movies, and that's what he is going to do in the baseball field.

### PLAN STUDIO IN THE AIR

LONG BEACH, CAL. (*Special*).—The first aerial moving picture studio in the world is a possible development of the Balboa Company here. Certain light effects can be obtained only by a stage placed so that the rising and setting sun may strike it from below, and the Balboa Company desires to be the first to take advantage of the discovery. A stage 200 feet in the air is proposed.

### KELLARD FINISHES CONTRACT

With the completion of "Pearl of the Army" this week Ralph Kellard will finish his contract as a Pathe star. Mr. Kellard's contract with the Pathe Company has covered a period of fifteen months, during which time he has been starred in "The Precious Packet," a Pathe Gold Rooster Feature, in five reels, and in the two Pathe Serials, "The Shielding Shadow" and "The Pearl of the Army." Mr. Kellard will take a well-earned rest before announcing his future plans.

### GRASPS HIS OPPORTUNITY

The Mammoth Film Corporation had its innings this past week, when it took over fifty bookings at good prices for "The Fall of a Nation." When the President made his speech to Congress telling them that he had broken off relations with Germany, F. E. Backer, who happened to be in Washington on business connected with the film industry, was in the gallery allotted to visitors. Hardly had the chief executive finished before Backer, who is the President of the Mammoth, had his New York office on the phone and had directed them to boom "The Fall of a Nation."

Miriam Cooper, star of R. A. Walsh's "The Honor System," will appear henceforth in stellar roles on the regular William Fox program. "The Honor System" had its premier at the Lyric on Monday afternoon, Feb. 12.

### IRWIN CLOSES 66 CONTRACTS

What is believed to be a record in contract closing for feature releases was set at the Vitagraph-V. L. S. E. home office last week, when, on Feb. 2, Walter W. Irwin, general manager of the company, closed sixty-six new annual theater contracts for Vitagraph Blue Ribbon features.

The houses represented in this one batch of contracts include theaters from Maine to California, from Canada to the Gulf. In the list there are reported some of the highest prices and longest runs ever contracted for in the history of the company.

"The Glrl Philippa," the new eight-reel special Vitagraph feature starring Anita Stewart, after playing a week's engagement in Poli's New Haven theater to capacity business, has been booked solid over the whole Poli circuit. This latter booking came to Walter W. Irwin, general manager of Vitagraph-V. L. S. E., unsolicited in any way.

## WORK OUT PLAN FOR "FAMILY PROGRAM"

### National Association Develops Scheme for Exhibitors

As a means of meeting profitably the desires of those who urge upon exhibitors "family programs," the following scheme was worked out last week at the National Association.

It will be advocated to the club women of the country and seems to have a chance of bringing results. However, even where the club women do not suggest it; an exhibitor might find it a good way of getting together with the "better pictures" movement in his town to his real advantage. Here is the scheme!

Suppose that the exhibitor is getting service for a daily charge house from Paramount, Vitagraph, Metro and World, besides short subjects from Universal. He is using pictures some time after release, so that a month after he has shown them, he could rebook practically any of them without trouble. He explains this to the town federation of club women, and tells them that in a month he can give a special matinee or performance made up of almost anything they select from this week's program. The club women then appoint a committee of two or three to attend the theater every day that week, and out of all the things he shows, they select a full program, feature, comedy, travelogue, film magazine, etc., with second choices in case the first program cannot be rebooked, and this program is given a month after its various parts have been shown as one of the seven regular programs of a week.

It does not matter if the interval is two months, or more—in some ways it would be better. The club women will get back of a program like this, which they selected, and will pack the house, at low film rentals for the rebookings and at an off hour.

The committee of women who select the films can be changed each week if the clubs wish it, and the scheme kept alive indefinitely. The club women's magazine is planning to go into this scheme quite extensively and the publicity department of the National Asociation has worked out for the magazine a system of reports which will make the investigations of the club women in every town available to those in other towns. For instance, the reports of the women in a first-run city like Chicago on all the program and non-program services of every week will be made available for the information of women in towns who are showing pictures two weeks or a month after release. If the plan works out as devised, a definite start toward the Children's Matinee and the Family Program will be made with the pictures which are now being produced in the regular line of business.


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